

The  
DANA CONCERT  
SERIES

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DANA SCHOOL OF MUSIC

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PART II

2002-2003

YSU

YOUNGSTOWN STATE UNIVERSITY  
COLLEGE OF FINE & PERFORMING ARTS  
DANA SCHOOL OF MUSIC

NEW MUSIC SOCIETY  
FUNDRAISER FOR  
DANA SCHOLARSHIPS

*Presents the*

*K Trio*

Walter Kasprzyk

Mary Tokarski

Julie Cardona

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Bliss Recital Hall  
Wednesday, July 17, 2002  
8:00 pm



The "K" Trio performers are a Connecticut based group that is currently touring throughout the United States. Their repertoire includes classical music, such as Beethoven's CONTRA DANCE NO. 1, Saint-Saens' DANSE MACABRE, and Chopin's MINUTE WALTZ as well as traditional accordion sounds like Lecuona's MALEGUENA, Hernandez's EL CUMBANCHERO and Siebert & Newton's CASEY JONES. The accordion trio also performs selections from such Broadway hits as West Side Story, Cats, Evita and Phantom of the Opera.

The Kasprzyk family siblings have been performing as a trio since 1996, but have many years of individual experience between them. Mary, Julie and Walter, have performed nationwide in competitions and concerts. They cumulatively have earned over 450 trophies and awards during their many years of competitions.

# ***Program***

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Tentative list. Adjustments will be announced.

<b>MARRIAGE of FIGARO</b>	Mozart
<b>WALTZ ALLEGRO</b>	Magnante
<b>ACCORDIANA</b>	Magnante
<b>MAGNANTE's BOOGIE</b>	Magnante
<b>WEST SIDE STORY</b>	Bernstein
<b>OH, za HAEM, HAEM</b>	Khvoshchinsky
<b>CLAIR de LUNE</b>	Debussy
<b>THE TYPEWRITER</b>	Anderson
<b>ALLEGRO</b>	Von Hallberg
<b>TEA for TWO</b>	Youmans/Fernino
<b>CASCADE</b>	Carrozza
<b>DARK EYES</b>	Traditional
<b>POLKA ITALIANA</b>	Balestrieri
<b>CASEY JONES FANTASIE</b>	Siebert & Newton

# ***Happenings in The Dana School of Music***

## ***September***

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- 4** Misook Yun, soprano  
Caroline Oltmanns, piano, 12:15 pm  
Butler Institute of American Art
- 6** Misook Yun, soprano  
Caroline Oltmanns, piano, 8:00 pm  
Bliss Recital Hall
- 11** Roman Rudnytsky, piano  
12:15 pm  
Butler Institute of American Art
- 18** Dana Flute Ensemble, featuring  
Nancy Andrew, soloist, 12:15 pm  
Butler Institute of American Art
- 25** Jazz Combs, directed by Dave  
Morgan and Glenn Schaft, 12:15 pm,  
Butler Institute of American Art
- 29** Flute Recital featuring:  
Kathryn Thomas Umble, 3:00 pm  
Bliss Recital Hall

## ***Mailing List***

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Contact: Jennifer Cambouris, secretary  
mid August (330) 742-7448  
after August (330) 941-7448

To give full name, address and phone number. Please specify which mailing list you would like to be on: Music, Music at noon, Theater, Jazz, Percussion, Voice, Opera, Flute, Guitar, Orchestra...

**YOUNGSTOWN STATE UNIVERSITY  
COLLEGE OF FINE & PERFORMING ARTS  
DANA SCHOOL OF MUSIC**

*Presents*

THE SIXTH ANNUAL

DANA VOCAL  
PERFORMANCE CLINIC

with accompanists  
Courtney Turek  
Cristin Vimmerstedt

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Bliss Recital Hall  
Friday, August 9, 2002  
8:00 pm

# ***Program***

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**Per la gloria** **CANCELLED** **Pergolesi**  
Christie Vogel

**Se tu ma mi** **Pergolesi**  
Leann Phillips

**Where 'er you walk** **Handel**  
Kelly Leson

**I attempt from loves sickness** **Purcell**  
Nathan Beagle

**O cessate di plagarmi** **Scarlatti**  
Erin Shirilla

**Che fiero costume** **Legrenzi**  
Stephanie Craft

**Caro mio ben** **Giordani**  
Shannon Kennedy

**Amarilli mia bella** **Caccini**  
David Gruver

**Vittoria Vittoria** **Carissimi**  
Ryan Wonnacott

**O del mio dolce ardor**

Shaina Vencel

**CANCELLED**

**Selve Amiche**

Jacqueline Genovese

**Caldara**

**Gia il sole del gange**

Matt Pecorelli

**Scarlatti**

**Ave Maria**

Emily Adgate

**Schubert**

**Panis Angelicus**

Philosophy Walker

**Franck**

**O rest in the lord**

Kelly Cecil

**Mendelson**

**My Lord What a Morning**

Lauren Hess

**Althouse (arr.)**

**Batti Batti O Bel Masetto**

Lora Myers

**Mozart**



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## Choral Pieces selected from the following:

Sing Dem Herrn

Michael Praetorius  
arr. Wallace DePue

Annie Laurie

Lady Douglas  
arr. Gate

Prayer of Being

Mark Hayes

Vive L'Amour

Alice Parker  
arr. Robert Shaw

Homeward Bound

Marta Keen

Set me as a seal

Rene Clausen

Jamaican Market Place

Larry Farrow

Percussion by Priscilla Maynard

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## *Personnel*

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### SOPRANOS

Arianne Ackerman  
Emily Adgate  
Stephanie Craft  
Allison Crawford  
Jacqueline Genovese  
Lauren Hess  
Michelle Holland  
Shannon Kennedy  
Erin Lance  
Kelly Leson  
Lora Myers  
Ashley Schmidt  
Erin Shirilla  
Colleen Smith  
Jessica Speece  
Courtney Turek  
Philosophy Walker

### ALTOS

Kelly Cecil  
De'Aira Earvin  
Lori Freede  
Ebony Hood  
Heather Matryi  
Alexandra May  
Koren Phillips  
Leann Phillips  
Melissa Rosendary  
Shaina Vencel  
Christie Vogel

### TENOR

Nathan Beagle  
Brandon Thomas  
Ryan Wonnacott  
Samuel Rodriguez

### BASS

David Gruver  
Ben Miley  
Matt Pecorelli  
David Sloan

## ***Dana Vocal Performance Clinic***

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The clinic is open to all students who will be in high school, or college freshmen, during the 2002-2003 school year. The Vocal Performance Clinic is an intensive workshop that explores the world of singing, acting, and performing. This program promotes a friendly atmosphere in which high school students can begin to learn the basics of becoming an effective singing-actor.

At the Dana Vocal Performance Clinic, students learn to take command of their performance abilities through daily master classes, concerts, seminars, and recitals. The Dana Vocal Performance Clinic takes place from August 2 thru August 9. Tonight, Students will perform solos, ensembles, and choral works. In addition to extensive performing opportunities, students have learned the skills necessary to become effective musicians. Students have received personal vocal instruction, acting lessons, and dancing/movement classes.

Several alumni of the DVPC are now enrolled at Youngstown State University and are performing in this evening's program.

For more information please contact:

Dana School of Music office, (330) 742-3636  
Dr. Misook Yun, DVPC director, (330) 742-3644  
Email: danavocalclinic@hotmail.com

\*Please note, after tonights performance, all campus 742 -XXXX numbers will now be 941-XXXX.

## ***Clinic Faculty***

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### Executive Director

Dr. Misook Yun

### Student Directors

Amanda Beagle

Stena J. Buck

### Choral Directors

Angela Albright

Frank McCauley

Sarah Milligan

### Assistant coach

David Ross

## ***YSU Voice Faculty***

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Dr. Allan Mosher

Dr. Wade Raridon

Mrs. Rosemary Raridon

Dr. Misook Yun,

Ms. Jennifer Davis Jones

## ***Acknowledgements***

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Special thanks to all of the parents and teachers whose support has made this event possible. Many thanks to the following:

Dr. George McCloud

Mrs. Kelly Bancroft

Ms. Sandy Vansuch

Jennifer Cambouris

Carol Marsh

Dr. Tedrow Perkins

Mr. Joseph Edwards

Dr. Glenn Shaft

Dr. Chris Krummel

Ms. Becky Keck, SMARTS - Students Motivated by the Arts

Dr. Marilyn Egan

Shirts n' things

Dr. Carol Baird

Dr. Stephen Ausmann

Mr. Craig Raymaley

Mr. Daniel Mook

Mrs. Anjanette DePoy

Mrs. Jane Page

# ***September Happenings At The College Of Fine & Performing Arts***

- Sept. 4** Misook Yun, soprano and Caroline Oltmanns, piano, 12:15 pm, Butler Institute of American Art
- Sept. 6** Misook Yun, soprano and Caroline Oltmanns, piano, 8:00 pm, Bliss Recital Hall
- Sept. 11** Roman Rudnytsky, piano, 12:15 pm, Butler Institute of American Art
- Sept. 24** New Music Society, Benefit Concert, 8:00 pm, Bliss Recital Hall
- Sept. 25** Jazz Combos, directed by Dave Morgan and Glenn Schaft, 12:15 pm, Butler Institute of American Art
- Sept. 28** **FINE & PERFORMING ARTS SERIES & FLICK CLIQUE**  
Dr. Earle and Ida Cliffe Fund for the support of the  
College of Fine & Performing Arts presents:  
Guest Artist: Steve Buscemi, Ford Theater & Austintown  
Cinema, call (330) 941-3105 for more information.
- Sept. 29** Recital featuring, Kathryn Thomas Umble, flute, 3:00 pm,  
Bliss Recital Hall

YOUNGSTOWN STATE UNIVERSITY  
COLLEGE OF FINE AND PERFORMING ARTS  
DANA SCHOOL OF MUSIC



# Percussion Art Ensemble

Ron Coulter  
Nathan Douds  
Craig Hill  
Adam Mamula



Butler Institute of American Art  
Wednesday, August 14, 2002  
12:10 p.m.

# ***PROGRAM***

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## **Marimba Quartet (1987)**

Daniel Levitan  
(b.1953)

I.

II.

## **Fantasy on Japanese Woodprints Op. 211 (1965)**

Alan Hovahnness  
(1911-2000)  
Arr. Adam Mamula

## **Omphalo Centric Lecture (1984)**

Nigel Westlake

## **Gesundes Erz (2002)**

P.A.E.

I. loud

II. medium

III. soft

**Thanks to** Avedis Zildjian Cymbals, GMS Drums, Remo Inc., and ProMark Inc. for their product and artist support and Universal Percussion Inc. and the Struthers Drum Shop for their product donations to the YSU Jazz Studies Program.

## **PROGRAM NOTES**

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Daniel Levitans' **Marimba Quartet** was commissioned by the Manhattan Marimba Quartet, whose members also collaborated with the Steve Reich ensemble. This work is one of the few masterpieces that exists in the percussion ensemble literature. The work is conservative in the amount of melodic and harmonic material used and has influences from popular music. The unique identity of the piece is created by constant rhythmic development and melodic repetition. The work is dedicated to Mr. Levitans' wife Anne.

Alan Hovahness was a highly prolific Armenian-American composer who wrote nearly 70 symphonies and hundreds of other works. His music is heavily influenced by eastern music using similar modalities, melodic ideas, and sharp contrasts in mood. **Fantasy on Japanese Woodprints** was written as a xylophone concerto with orchestra at a time, 1965, when it was quite unusual for percussion to be featured as a solo instrument. This piece has since become a standard of the percussion repertoire. Today is the premiere of Adam Mamulas' arrangement for xylophone with percussion orchestra.

**Omphalo Centric Lecture** was written for the Australian percussion group Synergy. The title is taken from a painting by Paul Klee, which was a primary influence of the piece. A secondary influence was the xylophone music of Africa. This music is based on simple melodic patterns coupled with a complex rhythmic fabric of cross-rhythms and super-metric impositions. Nigel Westlake is active as a clarinetist and composer in Australia collaborating with a diverse group of musicians and genres.

**Gesundes Erz** is comprised of metallic sounds from bundt cake pans, parts of an agricultural plow, thunder sheets, elephant bells, and a number of other standard and found metal instruments. Parts of the work are pre-composed while other





## ***YSU PERCUSSION PROGRAM***

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The **YSU Percussion Program** includes approximately 23 majors in various performance and education degree programs. The percussion curriculum encourages musical and cultural versatility and includes private lessons, small group classes, percussion seminar class, percussion methods courses, percussion ensemble, and independent study courses. The percussion faculty also includes Janet Pemberton – adjunct instructor, Ron Coulter - graduate percussion teaching assistant, and James Abate - graduate assistant in marching percussion. Each percussion major may choose a degree specialization track from among the comprehensive, symphonic, jazz and commercial drum set, jazz vibraphone, keyboard percussion, ethnic percussion, contemporary music, and marching percussion tracks.

The YSU Percussion Ensemble program includes performance, touring, and recording experiences in contemporary percussion chamber music, marimba ensemble repertoire, various Latin Percussion Groups, and student compositions.

## ***FRIENDS OF YSU PERCUSSION***

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For event information please contact: Dr. Glenn Schaft – e-mail - <geschaft@cc.ysu.edu>, phone (330) 941-3643, or visit our web site at [www.fpa.ysu.edu](http://www.fpa.ysu.edu)

If you wish to be included on our percussion mailing list please sign-up at the concert or e-mail your postal address to Dr. Glenn Schaft.

## ***September Happenings At The College Of Fine & Performing Arts***

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- Sept. 28** **FINE & PERFORMING ARTS SERIES & FLICK CLIQUE**  
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YOUNGSTOWN STATE UNIVERSITY  
DANA SCHOOL OF MUSIC  
PERFORMING ARTS SERIES

PRESENTS

DANA CONCERT SERIES & BUTLER INSTITUTE OF AMERICAN ART

*Music*  
at noon

Misook Yun, Soprano  
Caroline Oltmanns, Piano

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Butler Institute of American Art  
Wednesday, September 4, 2002

12:15 p.m.

# Program

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## I.

**Ouvre ton coeur** **Georges Bizet**  
(1838-1875)

**Vieille Chanson** **Georges Bizet**  
(1838-1875)

**Guitare** **Georges Bizet**  
(1838-1875)

## II.

**Églogue** **Léo Delibes**  
(1836-1891)

**Les filles de Cadix**  
**Léo Delibes**  
(1836-1891)

## III.

**M'ama non m'ama** **Pietro Mascagni**  
(1863-1945)

**Storiella d'amore** **Giacomo Puccini**  
(1858-1924)

# Translations

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## I.

### **Ouvre ton coeur**

Georges Bizet (1838-1875)

Text: Louis Delâtre (1815-1893)

The daisy has closed its flowery crown,  
Twilight has closed the eyes of day,  
My lovely beauty, will you keep your word?  
Open your heart to my love.

Open your heart to my desire, young angel  
May a dream charm your slumber  
I want to take back my soul  
As a flower opens to the sun!

### **Vieille Chanson**

Georges Bizet (1838-1875)

Text: Charles Hubert Millevoye (1782-1816)

Amourous Myrtil in the woods  
Once caught a merry songbird;  
"Lovely bird," he said, "I'll give you to my shepherdess.  
As a reward for this gift, the kisses she'll give me!  
If Lucette gives me two for a posy, for a songbird there'll be ten!  
The songbird had left in the dale  
Its faithful friend,  
and so escaped the prison as swiftly as it could.  
"Ah," said the anguished shepherd,  
"Farewell, then, to Lucette's kisses!  
My whole happiness has flown away on the songbird's wings!"  
Myrtil returns to the nearby woods  
weeping the loss that he'd suffered.  
Whether by chance or by design,  
Lucette was also there ;  
and touched by this pledge of faith,  
she slipped from her retreat and said: "Ah, Myrtil, be of good cheer  
it's only the songbird you've lost!"

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## Guitare

Georges Bizet (1838-1875)

Text: Victor Marie Hugo (1802-1885)

"How," asked the men,  
"can we flee the Spanish police in our small boats?"  
"Row," replied the women.

"How," asked the men,  
"can we forget strife, misery and danger?"  
"Sleep," replied the women.

"How," asked the men,  
"can we enchant beautiful women without love potions?"  
"Love," replied the women.

## II.

### Églogue

Léo Delibes (1836-1891)

Text: Vicomte Victor Marie Hugo (1802-1885)  
from *Les Contemplations* (1846)

Come! an invisible flute  
Sighs in the orchards.  
The most peaceful song  
Is the song of the shepherds.

May no care torment you.  
Let us love each other forever!  
The most charming song  
Is the song of love.

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## Les filles de Cadix

Léo Delibes (1836-1891)

Text: Louis Charles Alfred de Musset (1810-1857)\*

We had just seen the bullfight,  
three lads, three young girls,  
on the green it was fine  
and we danced a bolero  
to the sound of the castanets;  
tell me, neighbor,  
if my looks please you,  
and if my skirt  
is becoming this morning,  
Do you think my waist is slender?  
Ah!  
The daughters of Cadiz have a liking for that!

And we danced a bolero  
on a Sunday evening,  
a Hidalgo approached us,  
raiment stitched with gold, a feather in his hat,  
and his fist on his hip:  
if you fancy me,  
brunette with the sweet smile,  
you need only say so,  
this gold is yours,  
Go on your way, handsome Sir....  
Ah!  
The daughters of Cadiz do not listen to that!

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### III.

#### **M'ama non m'ama**

Pietro Mascagni (1863-1945)

Text: Anonymous

He loves me ... he loves me not  
Petal by petal until you have its wish  
He loves me ... he loves me not.  
Ahi He loves me not.  
How did the Sphinx of love answer you?  
That he doesn't love you?  
Come let us try again.  
Certainly one leaf was lacking from that flower.

#### **Storiella d'amore**

Giacomo Puccini (1858-1924)

Text: Antonio Ghislanzoni

One day, we were reading together for pleasure  
A pleasant story fraught with sad love;  
without any suspicion, she sat beside me  
Her gaze and heart intent upon the adventurous book.  
We were reading together, Ahi Ahi  
Her wavy hair caressed my face,  
Her sighs were an echo to my voice,

Raising my eyes from the book,  
In her heavenly face  
In her smile I saw, my desire reflected.  
I pressed her lovely hand to my heart with joy  
Nor did we read further  
And the book fell to the ground.  
We were reading together, Ahi Ahi  
A long, ardent kiss united our yearning lips.  
And toward unknown skies  
Our souls took flight.



## Misook Yun

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A lyric soprano **Dr. Misook Yun** is a native of South Korea. As an active recitalist and soloist, Yun has performed in Italy, Austria, South Korea, and the United States of America. Her numerous competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition. Dr. Yun joined the faculty at Youngstown State University, Ohio as an assistant professor in voice in 1999.

## Caroline Oltmanns

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**Caroline Oltmanns** has appeared in recital venues in Europe, Africa and the United States such as Endler Hall, Stellenbosch, South Africa, the Redlands Bowl, CA, the Cleveland Institute of Music and Weill Hall at Carnegie Hall, New York City. She recently performed Brahms 2nd Piano Concerto with the Cleveland Philharmonic Orchestra and her latest solo CD on the *Filia Mundi* label features works by Haydn, Schumann, Liszt and Brahms. Dr. Oltmanns received a Fulbright Scholarship and the *Stipendium der deutschen Wirtschaft*. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She joined the faculty of the Dana School of Music in 1994 and is an *International Steinway Artist*.

## ***September Happenings At The College Of Fine & Performing Arts***

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Guest Actor: Aidan Quinn, Ford Theater & Austintown Cinema, call (330) 941-3105 for more information.
- Sept. 29** Recital featuring, Kathryn Thomas Umble, flute, 3:00 pm, Bliss Recital Hall

## **Mailing List**

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If you wish to be added to our mailing list, please call or write to:

**Youngstown State University  
College of Fine & Performing Arts  
Jennifer Cambouris, secretary  
1 University Plaza  
Youngstown, OH 44555**

**(330) 941-7448**

Please give, name, complete address, and phone number and type of mailing you wish to receive.

YOUNGSTOWN STATE UNIVERSITY  
DANA SCHOOL OF MUSIC  
PERFORMING ARTS SERIES

PRESENTS

Misook Yun, Soprano

Caroline Oltmanns, Piano

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Bliss Recital Hall  
Friday, September 6, 2002  
8:00 p.m.

# Program

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## I.

Ouvre ton coeur

Georges Bizet  
(1838-1875)

Vieille Chanson

Adieux de

Guitare

## II.

Églogue

Léo Delibes  
(1836-1891)

Les filles de Cadix

## III.

From Songs of Clown, Op. 29

Erich Wolfgang Korngold  
(1897-1957)

1. Come Away, Death
4. Hey, Robin!
3. Adieu, Good Man Devil

## Intermission

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IV.

M'ama non m'ama

Pietro Mascagni  
(1863-1945)

Serenata Francese

Ruggero Leoncavallo  
(1857-1919)

Storiella d'amore

Giacomo Puccini  
(1858-1924)

Terra e Mare

V.

Non t'accostar all'urna

Giuseppe Verdi  
(1813-1901)

Stornello

In solitaria stanza

La zingara

# Translations

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## I.

### **Ouvre ton coeur (Open Your Heart)**

Georges Bizet (1838-1875)

Text: Louis Delâtre (1815-1893)

The daisy has closed its flowery crown,  
Twilight has closed the eyes of day,  
My lovely beauty, will you keep your word?  
Open your heart to my love.

Open your heart to my desire, young angel  
May a dream charm your slumber  
I want to take back my soul  
As a flower opens to the sun!

### **Vieille Chanson (Old Song)**

Georges Bizet (1838-1875)

Text: Charles Hubert Millevoye (1782-1816)

Amourous Myrtil in the woods  
Once caught a merry songbird;  
"Lovely bird," he said, "I'll give you to my shepherdess.  
As a reward for this gift, the kisses she'll give me!  
If Lucette gives me two for a posy, for a songbird there'll be ten!  
The songbird had left in the dale  
Its faithful friend,  
and so escaped the prison as swiftly as it could.  
"Ah," said the anguished shepherd,  
"Farewell, then, to Lucette's kisses!  
My whole happiness has flown away on the songbird's wings!"  
Myrtil returns to the nearby woods  
weeping the loss that he'd suffered.  
Whether by chance or by design,  
Lucette was also there ;  
and touched by this pledge of faith,  
she slipped from her retreat and said: "Ah, Myrtil, be of good cheer  
it's only the songbird you've lost!"

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## Adieux de l'hôtesse arabe

### (Farewell of the Arabian Hostess)

Georges Bizet (1838-1875)

Text: Victor Marie Hugo (1802-1885)

Since nothing will keep you in this happy land,  
neither the shade of the palm tress, nor the yellow corn,  
not the restfulness, not the abundance,  
nor to see palpitating at the sound of your voice,  
the young breasts  
of your sisters, who in a whirling bevy at evening  
encircle the hillside with their dancing,

farewell, handsome traveller! Oh!  
you are not of those  
Whose lazy feet are bounded  
By their roof of branches or of tiles!  
Who, dreamers, listen in silence to narratives,  
and wish at evening, sitting outside their door,  
To be off to the stars!

Had you wished it, perhaps one of us,  
O young man, would have liked to serve you kneeling  
in our ever open huts.  
She would have made, while rocking  
you asleep with her songs,  
to drive the troublesome midges from your brow  
A fan of green leaves.

If you do not return, dream a little sometimes  
of the daughters of the desert, sisters of the sweet voice,  
who dance barefoot on the sandhills.  
O handsome, white young man, beautiful bird of passage,  
remember, for perhaps, o swiftly passing stranger,  
Your memory remains with more than one!  
Alas! Farewell! handsom stranger!  
Remember!

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## **Guitare (Guitar)**

Georges Bizet (1838-1875)

Text: Victor Marie Hugo (1802-1885)

"How," asked the men,  
"can we flee the Spanish police in our small boats?"  
"Row," replied the women.

"How," asked the men,  
"can we forget strife, misery and danger?"  
"Sleep," replied the women.

"How," asked the men,  
"can we enchant beautiful women without love potions?"  
"Love," replied the women.

## **II.**

### **Églogue (Comel an invisible flute)**

Léo Delibes (1836-1891)

Text: Vicomte Victor Marie Hugo (1802-1885)

from Les Contemplations (1846)

Comel an invisible flute  
Sighs in the orchards.  
The most peaceful song  
Is the song of the shepherds.

May no care torment you.  
Let us love each other forever!  
The most charming song  
Is the song of love.



---

## **Les filles de Cadix (The daughters of Cadiz)**

Léo Delibes (1836-1891)

Text: Louis Charles Alfred de Musset (1810-1857)

We had just seen the bullfight,  
three lads, three young girls,  
on the green it was fine  
and we danced a bolero  
to the sound of the castanets;  
tell me, neighbor,  
if my looks please you,  
and if my skirt  
is becoming this morning,  
Do you think my waist is slender?  
Ahl  
The daughters of Cadiz have a liking for that!

And we danced a bolero  
on a Sunday evening,  
a Hidalgo approached us,  
raiment stitched with gold, a feather in his hat,  
and his fist on his hip:  
if you fancy me,  
brunette with the sweet smile,  
you need only say so,  
this gold is yours,  
Go on your way, handsome Sir...  
Ahl  
The daughters of Cadiz do not listen to that!

---

### III.

## From Songs of Clown, Op. 29

Erich Wolfgang Korngold (1897-1957)

Text: William Shakespeare (1564-1616)

### 1. Come Away, Death

Come away, come away, death,  
and in sad cypress let me be laid;  
fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white,  
stuck all with yew, o, prepare it!  
My part of death,  
no one so true did share it...  
Not a flower, not a lower sweet,  
on my black coffin let there be strown.  
Not a friend, not friend greet  
my poor corps where my bones shall be thrown.  
A thousand sighs to save, lay me,  
o, where true lover never find my grave to weep there!

### 4. Hey Robin!

Hey, Robin, jolly Robin,  
tell me how thy lady does.  
My lady is unkind, perdy.  
Hey, Robin, jolly Robin,  
tell me, why is she so?  
She loves another.

---

### 3. Adieu, Good Man Devil

I am gone, sir, and non, sir,  
I will be with you again,  
in a trice like to the old vice,  
your need to sustain.  
Who, with dagger of lath  
in his rage and his wrath,  
cries, aha, to the devil;  
aha, ha, ha, hal  
Like a mad lad,  
pare thy nails dad,  
adieu, good man devil,  
aha, ha, hal Hal

### *Intermission*

## IV.

### **M'ama non m'ama (He loves me...he loves me not)**

Pietro Mascagni (1863-1945)

Text: Anonymous

He loves me ... he loves me not  
Petal by petal until you have its wish  
He loves me ... he loves me not.  
Ahl He loves me not.  
How did the Sphinx of love answer you?  
That he doesn't love you?  
Come let us try again.  
Certainly one leaf was lacking from that flower.

---

## **Serenata Francese (French Serenade)**

Ruggero Leoncavallo (1857-1919)

Text: Emile Collet

In the moonlight, my gentle Pierrot!  
The blonde and the brunette go along in the dark  
every lover stands waiting.  
Do you wish to listen to the sea from the dune?  
The waves seem to sob.  
In the moonlight, my gentle Pierrot!

In the moonlight, my gentle Pierrot!  
You can find no more words? Say no more of it!  
Like me, no one ever could love you ...  
In the moonlight, my gentle Pierrot,  
weep for the misfortune that ever follows me.  
In the moonlight, my gentle Pierrot  
Translated by Dr. Laura Buch

## **Storiella d'amore (Love Story)**

Giacomo Puccini (1858-1924)

Text: Antonio Ghislanzoni (1824-1893)

One day, we were reading together for pleasure  
A pleasant story fraught with sad love;  
without any suspicion, she sat beside me  
Her gaze and heart intent upon the adventurous book.  
We were reading together, Ah! Ah!  
Her wavy hair caressed my face,  
Her sighs were an echo to my voice,

Raising my eyes from the book,  
In her heavenly face  
In her smile I saw, my desire reflected.  
I pressed her lovely hand to my heart with joy  
Nor did we read further  
And the book fell to the ground.  
We were reading together, Ah! Ah!  
A long, ardent kiss united our yearning lips.  
And toward unknown skies  
Our souls took flight.

---

## **Terra e Mare (Earth and Sea)**

Giacomo Puccini (1858-1924)

Text: Enrico Panzacchi (1840-1904)

The poplars, bent by the wind,  
Moan in their long line.  
From the darkness, half asleep, I hear them  
And I dream of the voice of the sea.  
And I dream of the deep voice  
With its peaceful, mighty rhythms;  
Reflected by the wave, the stars radiant in the sky  
Are looking at me

But the wind rages more violently  
In the long line of the poplars,  
It wakes me from my joyous sleep ...  
Distant is the voice of the sea!

## **V.**

## **Non t'accostar all'urna (Do not approach to the urn)**

Giuseppe Verdi (1813-1901)

Text: Jacopo Vittorelli (1749-1835)

Do not approach to the urn  
which will contain my ashes;  
This piteous soil  
Is sacred to my sorrow.

I hate your anguish,  
I refuse your hyacinths;  
That recently dead  
Two tears or two flowers?

Wicked one! Do you now  
offer me help  
When it-brough life  
To your anxiety and sighing

To whom of useless tear  
Deafen the forest?  
Respect a sad shadow  
And let it sleep.

---

## **Stornello (Little Song)**

Giuseppe Verdi (1813-1901)

Text: Anonymous

You say that you don't love me ... I don't love you...  
You say that you don't want me ... I don't want you either.  
You say that you have caught another fish.  
I gather roses in another garden too.  
Also on this I want us to agree:  
You do as you wish, and I'll do what I wish.  
I am myself free, everyone is a master.  
I am of service to all and servant to no one.

Constancy in love is folly;  
I am inconstant and I brag about it.  
I don't tremble to see you on the street  
Nor, when you're far away do I pin away in tears.  
Like a nightingale who emerges from prison  
All day and night I rejoice and sing.

## **In solitaria stanza (In a Solitary Room)**

Giuseppe Verdi (1813-1901)

Text: Jacopo Vittorelli (1749-1835)

In a solitary room  
he languishes with atrocious pain;  
The lip is without voice,  
his breast breathless,  
Like in the deserted flower-bed,  
deprived of dew,  
Under the hot summer sun  
delicate narcissus grow  
I, with oppressed desire,  
run for a remote life  
And scream in a voice  
could save the rocks,  
to-Save, oh God piteous,  
That heavenly beauty;  
You may not know  
Another Irene to intrigue.

---

## **La zingara (The Gypsy)**

Giuseppe Verdi (1813-1901)

Text: S.M Maggioni

Which father is my native one,  
in vain people name me;  
Of that I shall never know my land  
is that of a flower, which a fruit gave me.  
Everywhere destiny shows me a path  
I find a smile, I find a love;  
Why should the past give me thought  
if the present hour is joyful to my heart ?  
tomorrow may, it is true, bring a troubled veil  
to my image of serene breezes;  
But, if my sky shines blue today  
Why grieve of a doubtful future?  
I am a plant that frost does not spoil,  
That winter challenges with its severity;  
If a leaf falls here, there another will sprout,  
every season is laden with flowers.

## Misook Yun

---

A lyric soprano **Dr. Misook Yun** is a native of South Korea. As an active recitalist and soloist, Yun has performed in Italy, Austria, South Korea, and the United States of America. Her numerous competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition. Dr. Yun joined the faculty at Youngstown State University, Ohio as an assistant professor in voice in 1999.

## Caroline Oltmanns

---

**Caroline Oltmanns** has appeared in recital venues in Europe, Africa and the United States such as Endler Hall, Stellenbosch, South Africa, the Redlands Bowl, CA, the Cleveland Institute of Music and Weill Hall at Carnegie Hall, New York City. She recently performed Brahms 2nd Piano Concerto with the Cleveland Philharmonic Orchestra and her latest solo CD on the *Filia Mundi* label features works by Haydn, Schumann, Liszt and Brahms. Dr. Oltmanns received a Fulbright Scholarship and the *Stipendium der deutschen Wirtschaft*. Her musical mentors were John Perry, Robert Levin, Vitaly Margulis and Malcolm Frager. She joined the faculty of the Dana School of Music in 1994 and is an *International Steinway Artist*.



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- Sept. 24** New Music Society, Benefit Concert, 8:00 pm, Bliss Recital Hall
- Sept. 25** Jazz Combos, directed by Dave Morgan and Glenn Schaft, 12:15 pm, Butler Institute of American Art
- Sept. 28** **FINE & PERFORMING ARTS SERIES & FLICK CLIQUE**  
Dr. Earle and Ida Cliffe Fund for the support of the College of Fine & Performing Arts presents:  
Guest Actor: Aidan Quinn, Ford Theater & Austintown Cinema, call (330) 941-3105 for more information.
- Sept. 29** Recital featuring, Kathryn Thomas Umble, flute, 3:00 pm, Bliss Recital Hall

## **Mailing List**

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Jennifer Cambouris, secretary  
1 University Plaza  
Youngstown, OH 44555**

**(330) 941-7448**

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**YOUNGSTOWN STATE UNIVERSITY  
COLLEGE OF FINE AND PERFORMING ARTS  
DANA SCHOOL OF MUSIC**

***Presents***

# **Jacob Wynne**

**Junior Trumpet Recital**

**Assisted by:  
Shuay Wang**

---

**Bliss Recital Hall  
Sunday, September 8, 2002  
5:00 p.m.**

# **PROGRAM**

---

## **Concerto in E Flat (1796)**

Franz Joseph Hadyn  
(1732-1809)

Allegro

Andante

Finale; Allegro

## **Profiles for Solo Trumpet (1980)**

Fisher Tull  
(1934-1994)

Broadly

Moderately fast

## **Sonata for Trumpet (1956, rev. 1986)**

Kent Kennan  
(b.1913)

With strength and vigor

Rather slowly with freedom

Moderately fast

The junior recital of Jacob Wynne is presented in partial fulfillment of the requirements of the Bachelor of Music Degree, major, Jazz Performance.

# ***September Happenings At The College Of Fine & Performing Arts***

- Sept. 11** Roman Rudnytsky, piano, 12:15 pm, Butler Institute of American Art
- Sept. 22** SENIOR RECITAL: Kelli Downs, soprano  
3:00 pm, Bliss Recital Hall
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- Sept. 27** MASTERCLASS: Joseph Murphy, saxophone  
11:00 am, Bliss Recital Hall
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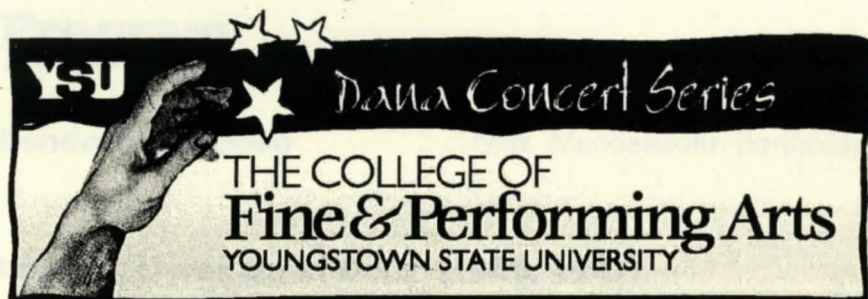
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***PRESENTS***

*Roman Rudnytsky*  
*Piano*

---

***Butler Institute of American Art***

Wednesday, September 11, 2002

12:15 p.m.

# Program

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## **Rondo Capriccioso**

Felix Mendelssohn-Bartholdy

## **Images, Livres Un et Deux (1905, 1907)**

Claude Debussy

Reflets dans l'eau

Hommage a Rameau

Mouvement

Cloches a travers les feuilles

Et la lune descend sur le temple qui fut

Poissons d'or

## **Variations on themes from Carmen (1968)**

Georges Bizet

Vladimir Horowitz

## **Stars and Stripes Forever**

John Philip Sousa

Vladimir Horowitz

(arr. by Gan Wui Ming)

# ***September Happenings At The College Of Fine & Performing Arts***

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***PRESENTS***

*Dana Flute Studio*  
*Dana Flute Ensemble*

Directed by:  
Kathryn Thomas Umble

---

**Butler Institute of American Art**  
**Wednesday, September 18, 2002**  
**12:15 p.m.**



# Program

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## Deuxieme Sonate

Philippe Gaubert  
(1879-1941)

II. Andante

Michelle Logan, flute  
Diane Yazvac, piano

## Six Preludes

David Loeb  
(1939- )

III. Donglim (Tibet)

IV. Shinobue (Japan)

Emily Voyer, piccolo

## Sonata no.1 in e minor

Francois Devienne  
(1759-1803)

I. Allegro

Carlie Donnelly, flute  
Cristin Vimmerstedt, piano

## Tango Etudes for Flute

Astor Piazzolla  
(1921-1992)

III. Molto marcato e energico

Eduardo Mandujano-Aguilar, flute

## Sixieme Solo de Concert, op.28

Jules Demersseman  
(1833-1866)

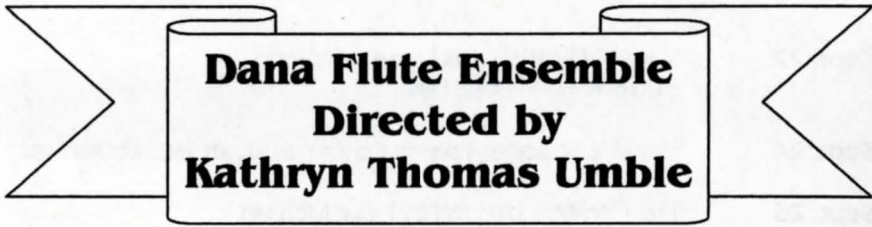
I. Maestoso marziale

Megan Neal, flute  
Diane Yazvac, piano

## Leyenda (Asturias)

Isaac Albeniz  
(1860-1909)

Dana Flute Ensemble



**Dana Flute Ensemble**  
**Directed by**  
**Kathryn Thomas Umble**

Jessica Begovich

Erin Best

Andrea Bok

Carlie Donnelly

Jessica Evrard

Ashley Glenn

Lauren Keesecker

Michelle Logan

Eduardo Mandujano-Aguilar

Beth Moury

Megan Neal

Jackie Roundtree

Kate Shaner

Heather Young

Emily Voye

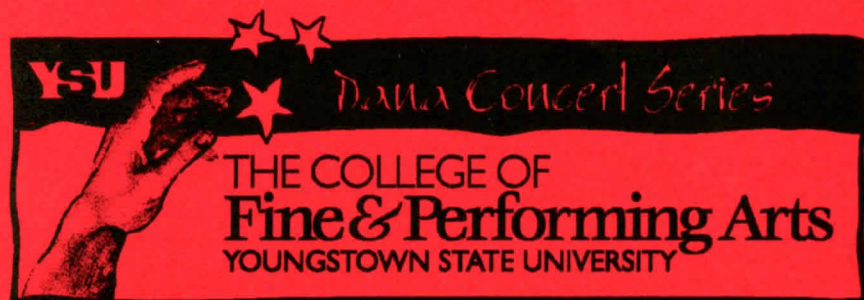
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## **Dana Flute Studio Events**

---

- Sept. 29** FACULTY RECITAL: Kathryn Thomas Umble, flute, 3:00 pm,  
Bliss Recital Hall
- Nov. 6** Dana Flute Ensemble Concert, Directed by Kathryn Thomas  
Umble, 8:00 pm, Bliss Recital Hall
- Nov. 25** Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- April 5** Dana Flute Festival, 8:30 am, Bliss Hall



*PRESENTS*

Vocal Recital  
featuring  
Kelli Downs  
Soprano

Accompanied by:  
Jerry Rezenka

---

**Bliss Recital Hall**  
**Sunday, September 22, 2002**  
**3:00p.m.**

# Program

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1. *Here Amid the Shady Woods*

Handel  
(1685-1759)

2. *Come Unto Him from The Messiah*

Handel  
(1685-1759)

3. *L'ho Perduta, Me Meschina from Le Nozze di Figaro*

Mozart  
(1759-1791)

L'ho Perduta, Me Meschina

Ah chi sa dove sara

Non la trovo

E mia cugina

E il pardon

Cosa dira?

I have lost it, Heaven help me

I have lost the little pin.

I can't find it!

And my cousin,

And the count,

What will they say?

This recital is presented in partial fulfillment of the requirements of the Bachelor of Music in Education in Vocal performance.

---

4. *Intorno All'idol Mio*

Marco Anotonio Cesti  
(1620-1669)

Intorno all'idol mio spirate pur,  
spirate

Aure, aure soavi e grate  
E nelle guancie elette  
Baciatelo per me  
Cortesi, cortesi aurette

Al mio ben, che riposa  
Su l'ali della quiete  
Grati, grati sogni assistete  
E il mio racchiuso ardore  
Svelati gli per me  
O larve, o larve, d'amore

Around my idol

Breathe, merely breathe  
Winds sweet and gracious  
And on the favored cheeks  
Kiss him for me, courtly  
breezes.

In my love who rests  
On the wings of peace  
Pleasant dreams provoke.  
And my hidden ardor  
reveal to him for me  
O spirits of love.

5. *Vedrai Carino from Don Giovanni*

Mozart  
(1759-1791)

Vedrai Carino, se sei buonino

Che bel rimedio ti voglio dar  
E naturale  
Non da disgusto  
E lo speciale non lo sa far no

E un certo balsamo che porto  
addosso

Dare tel posso se il vuoi  
provar

Saper vorresti, dove mi sta

Sentilo battere, toccami qua

You'll see dearest if you're very  
good

what a lovely medicine I'll give you  
It's natural  
It won't make you sick  
And the apothecary doesn't know  
How to make it

It's a certain balm that I carry with  
Me

I can give it to you if you want to try  
It

Would you like to know where I  
Keep it?

Feel it beating touch me here.

---

6. *Ich Liebe Dich*

Beethoven  
(1770-1827)

Ich liebe dich so wie du mich  
Am abend und morgen  
Noch war kein Tag wo du und ich  
Nicht teilten unsre Sorgen

I love you as love me  
in the evening and the morning  
nor was there a day when you  
and I  
did not share our troubles

Auch waren sie für dich und mich  
Getheilt leicht zu ertragen  
Du tröstetest im Kummer mich  
Ich weint in deine Klagen

And when we share them  
they became easier to bear  
you comforted me in my distress  
and I wept in your laments

Drum Gottes Segen über dir  
Du meines Lebens Freude  
Gott schütze dich erhalt dich mir  
Schütz erhalt uns beide

therefore, may God's blessing  
be upon you  
You, my life friend  
God protect you, Keep you for  
me,  
And protect and keep us both.

7. *Lachen Und Weinen*

Schubert  
(1797-1828)

Lachen und Weinen zu jeglicher  
Stunde  
Ruht bei der Lieb auf so  
mancherlei Grunde

Laughter and tears at whatever  
hour  
Are founded in love on so many  
things

Morgens lacht, ich vor lust  
Und warum, ich nun weine  
Bei des Abendes Scheine  
Ist ir selb' nicht bewusst

In the morning I laughed for joy  
And why I now weep  
In the evening glow  
I, myself, do not know.

Weinen und Lachen zu jeglicher  
Stunde  
Ruht bei der Lieb auf so  
mancherlei Grunde  
Abends weint ich vor schmerz  
Und warum du erwachen  
kannst am Morgen mit Lachen  
Mus ich dich fragen o Herz

Tears and laughter at whatever  
hour  
Are founded in love on so many  
Things  
At evening I wept for grief  
and why I can awake  
at morn with laughter  
That I must ask you O heart.

8. *Si me vers avaient des ailes*

Reynaldo Hahn  
(1874-1947)

Mes vers fuiraient doux et  
frelesVers votre jardin si beau  
Si mes vers avaient des ailes  
Comme l'oiseau

My verses would fly sweet and frail  
toward you garden so beautiful  
If my verses had wings  
like a bird

Ils voleraient étin celles  
Vers votre foyer qui rit  
Si mes vers avaient des ailes  
Comme l'esprit

They would fly sparkling  
toward your home  
if my verses had wings  
like the mind

Près de vous purs et fideles  
Ils accouraient nuit et jour  
Si mes vers avaient des ailes  
Comme l'amour

Close to you, pure and faithful  
they would run night and day  
if my verses had wings  
like love.

9. *Drift Down, Drift Down*

Landon Ronald  
(1873-1938)

10. *Come to the Fair*

Easthope Martin  
(1889-1925)



## **Kelli Downs**

---

Kelli Downs is a senior vocal music education major at the Dana School of Music at Youngstown State University. While attending YSU she teaches voice and piano lessons to sixteen students at Daybreaks Music in Cortland. Ms. Downs has been an active member of YSU's University Chorus for three years and her church choir for six. Ms. Downs has studied under the instruction of Mrs. Trudy Mosher for her first two years at YSU and is finishing up her vocal studies with Dr. Allan Mosher.

Kelli would like to thank her parents and younger sister for all of their love and support through all of her musical endeavors. Special thanks to Dr. Mosher for all of his valuable instruction leading up to this evening's performance. Finally, she would like to thank Mr. Jerry Rezanka for his amazing piano abilities that has made this recital possible.

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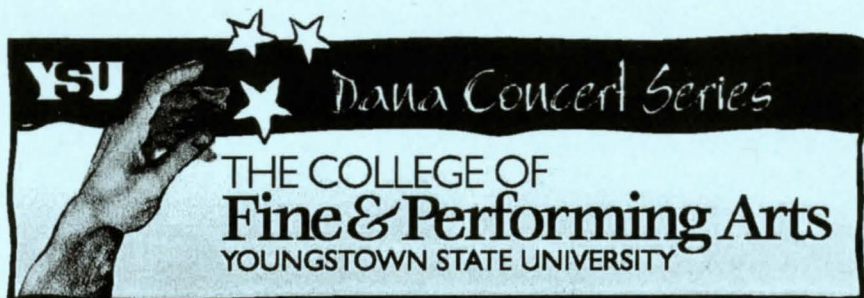
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**PRESENTS**

# Jazz Combos

Dr. Kent Engelhardt  
Mr. Alton Merrell

---

Butler Institute of American Art  
Wednesday, September 25, 2002  
12:15 pm

# Program

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## **Jazz Combo**

**Dr. Kent Engelhardt, instructor**

Jake Wynne, trumpet, Lakewood, OH  
Tony Koussa, alto saxophone, Avon Lake, OH  
Dan Kalosky, bass, Youngstown, OH  
Chris Massey, drums, Uniontown, OH

**The Preacher**

**Horace Silver**

**Three And One**

**Thad Jones**

**Split Kick**

**Horace Silver**

## **Jazz Combo**

**Mr. Alton Merrell, instructor**

James Suggs, trumpet, Canton, OH  
Chad Gridley, baritone saxophone, Cleveland, OH  
David Lynn, guitar, Boardman, OH  
Christian Dillingham, bass, Brookfield, OH  
Craig Hill, drums, Liberty, OH

**Renewal**

**Chad Gridley**

**Cooper Newby-Stock**

**James Suggs**

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Mr. Don Briggs

Mayfield Band Boosters - James Sanford

**\$100 - \$499**

Mrs. Ellen Wakeford Banks

Dr. & Mrs. Martin Berger

Mr. & Mrs. William Bresnahan

Dr. Barbara Brothers &  
Dr. Lawrence Haims

Mr. & Mrs. Donald Byo

Mr. Barry Carden

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# YSU JAZZ STUDIES CALENDAR

## FALL SEMESTER

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- Oct. 16** Faculty Jazz Group, 12:15 pm, Butler Museum
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- Feb. 19** Dave Holland Quintet w/ Jazz Ensemble 1, 8:00 pm, Powers Auditorium, \$
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***PRESENTS***

Guest Artist:  
Joseph Murphy  
Saxophone

---

**Bliss Recital Hall**  
**Thursday, September 26, 2002**  
**8:00 p.m.**



# Program

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**Pheonix for solo alto saxophone (1983)**

Ryo Noda  
b. 1948

**She Sings, She Screams (1995)**  
for saxophone and taped electronics

Mark Engebretson  
b. 1964

**9 Etudes for saxophones (1992-4)**

Balafon

Christian Lauba  
b. 1952

**Two Tango Etudes (1990)**

Astor Piazzolla  
1921-1992

# Joseph Murphy, saxophone

---



Dept. Chairperson / Saxophone  
BME, Bowling Green State  
University, MM, Northwestern  
University, Premier Prix,  
Conservatoire Nationale de  
Bordeaux, DMA, Northwestern  
University. Joseph's saxophone  
studies include some of the best  
saxophonists in the world,  
including Fred Hemke, John  
Sampen, and Jean-Marie Londiex

(as a Fulbright scholar). He is an educational clinician for the Selmer Corporation, and has written several pedagogical articles on the saxophone. He has performed in Europe, Japan, and the U.S., and has recorded on the Erol (France) label and Opus One. Memberships include MENC, NACWPI, MTNA, World Saxophone Congress, CBDNA, Phi Mu Alpha, and Kappa Kappa Psi.

# ***September Happenings At The College Of Fine & Performing Arts***

- Sept. 27**      MASTERCLASS: Joseph Murphy, saxophone  
11:00 am, Bliss Recital Hall
- Sept. 27**      **GUEST ARTIST: Denver Dill, Trumpet**  
**8:00 pm, Bliss Recital Hall**
- Sept. 28**      **FINE & PERFORMING ARTS SERIES & FLICK CLIQUE**  
Dr. Earle and Ida Cliffe Fund for the support of the  
College of Fine & Performing Arts presents:  
Guest Actor: Aidan Quinn, Austintown Cinema  
Call (330) 941-3105 for more information.
- Sept. 29**      Recital featuring, Kathryn Thomas Umble, flute, 3:00 pm,  
Bliss Recital Hall

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***Presents***

**Guest Artist  
Denver Dill  
trumpet**

with  
Rebecca Wilt, piano

---

**Bliss Recital Hall  
Friday, September 27, 2002  
8:00 pm**

# Program

---

## **Concerto pour trompette et orchestre (1948)**

Henri Tomasi  
(1901-1971)

*Vif*

*Nocturne: andante*

*Final: allegro*

## **Sonata for trumpet and piano (1955)**

Peter Maxwell Davies  
(b. 1934)

*Allegro moderato*

*Lento*

*Allegro vivo*

## ***Intermission***

## **Sonata for solo trumpet (1974)**

Hans Werner Henze  
(b. 1926)

*Toccata*

*Canzone*

*Segnali*

## **Sonata für trompete und klavier (1939)**

Paul Hindemith  
(1895-1963)

*Mit Kraft*

*Massig bewegt*

*Trauermusik: sehr langsam*

## Denver Dill, trumpet

---



Denver Dill is currently pursuing his Master of Music degree at the Juilliard School where he is the recipient of the B&H Mitcom, and the F&H Aronson scholarships and is a student of Raymond Mase. He was awarded his Bachelor of Music Merchandising degree from Eastern Kentucky University in 2001, where he was a student of Jonathan Martin and Kevin

Eisensmith. Dill has performed with

the Juilliard Orchestra and Symphony, Eastern Kentucky Wind and Jazz Ensemble, as well as the Eastern Kentucky University and Princeton Symphony Orchestras. He was also a participant in the 1999 and 2001 International Trumpet Guild. He has been a prize winner in the 2001 and 2002 National Trumpet Competitions, the 2000 Maurice Andre International Trumpet Competition, and the 1999 Mary Hinkle Scholarship Competition. Most recently Dill was a soloist at the 2002 "Focus" Music Festival (Juilliard), and the 2002 Aspen Music Festival. Mr. Dill's background in jazz has given him the opportunity to perform as a lead trumpet player for such artists as Dionne Warwick, Bobby Shew, Bob Berg, and Marvin Stamm.



## Rebecca Wilt, piano

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Rebecca Wilt, Instructor of the Accompanying at Central Michigan University, holds a degree in piano and vocal performance from Luther College, and a Master of Music degree in accompanying/coaching from the University of Illinois. Her teachers have included John Wustman, Jon Spong, Jessica Paul and Susan Webb. Ms. Wilt has collaborated with numerous vocalists and instrumentalists across the country, including trumpeters such as Edward Carroll (Dartmouth), Jeff

Curnow (Dallas Symphony), Mark Gould (Metropolitan Opera), Jens Lindemann (Canadian Brass), Tim Morrison (Boston Symphony), James Thompson (Eastman School of Music) and John Wallace Philharmonic Orchestra, London. Other collaborations include performances with clarinetists Larry Combs, Eddie Daniels, Richard Stolzman; flutists Julius Baker, Jeanne Baxtresser, Jimmy Walker, and Carol Wincenc; hornist Eric Ruske, and singers Phyllis Bryn-Julson, Jennifer Lane, Stuart Neill, Ian Partridge and Mark Wildman. Ms. Wilt has been the accompanist for finalists in the Ellsworth Smith International Trumpet Competition, guest artists and solo competitors at the International Trumpet Guild Conference, the International Women's Brass Conference, and for the National Trumpet Competition in Fairfax, Virginia. Currently, Ms. Wilt is on the summer faculty as the accompanist for the Lake Placid Institute for the Arts in Lake Placid, New York and has been the accompanist for the Falcone International Tuba and Euphonium Competition. Prior to Ms. Wilt's appointment at Central Michigan University, she served on the faculty at the Interlochen Arts Academy and the Interlochen Arts Camp in Interlochen, Michigan and was staff accompanist for the Keynote Arts Associates in Orlando, Florida.

# **September Happenings At The College Of Fine & Performing Arts**

**Sept. 28      FINE & PERFORMING ARTS SERIES & FLICK CLIQUE**

Dr. Earle and Ida Cliffe Fund for the support of the  
College of Fine & Performing Arts presents:  
Guest Actor: Aidan Quinn, Austintown Cinema  
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**Sept. 29**      Recital featuring, Kathryn Thomas Umble, flute, 3:00 pm,  
Bliss Recital Hall

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*Presents*

# *Faculty Recital*

Kathryn Thomas Umble, flute

with

Carolyn Gadiel Warner, piano

---

*Bliss Recital Hall*

*Sunday, September 29, 2002*

*3:00 pm*

# Program

---

## **Sonata for Flute and Piano**

Otar Taktakishvili  
(1924-1989)

*Allegro cantabile*

*Aria*

*Allegro scherzando*

## **Le Merle Noir**

Olivier Messiaen  
(1908-1992)

## **Carnaval de Venise, op. 14**

Paul Agricol Genin  
(1832-1903)

### ~ INTERMISSION ~

## **Mel for flute alone**

Kazuo Fukushima  
(b. 1930)

## **Suite Paysanne Hongroise**

Bela Bartok  
(1881-1945)  
Arr. Paul Arma

*Chants populaires tristes (1-4)*

*Scherzo*

*Vieilles danses (1-9)*

## **Sonata for Flute and Piano**

Francis Poulenc  
(1899-1963)

*Allegro malinconico*

*Cantilena*

*Presto giocoso*

## **Kathryn Thomas Umble, flute**

---

Kathryn Thomas Umble was awarded a Prix d'excellence for Outstanding Musicianship from Fontainebleau School of Music, France. Dr. Umble is Instructor of Flute at the Dana School of Music at Youngstown State University and performs with the faculty Dana Wind Quintet. She is Principal Piccolo with the Youngstown Symphony Orchestra and Principal Flute with the Warren Philharmonic Orchestra and is an active chamber musician as well. Recent recitals include Mostly Modern Recital Series in Cleveland, Bowling Green State University's Concert Series, and performances at the Cleveland Art Museum and the Cleveland Center for Contemporary Art. Dr. Umble performed in recital and gave a pedagogical presentation at the 2000 National Flute Association Convention. She has taught at Grove City College and Bowling Green State University, where she was featured in a concerto during the annual New Music Festival. Dr. Umble holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University.

## **Carolyn Gadiel Warner, piano**

---

Carolyn Gadiel Warner is a native of Canada and began her musical studies at the piano at the age of three under the tutelage of her mother. At age five she made her debut of CBC Radio, continuing an active child performers' career thereafter. Later taking up the violin, Ms. Warner graduated in both instruments from the Royal Conservatory of Music of Toronto and also earned Bachelor's and Master's Degrees in piano and violin respectively from the University of Toronto as well as a First Prize from the Paris Conservatory of Music where she studied for three years on a French Government scholarship and a Canada Council Arts Grant. Ms Warner has been a member of the violin and keyboard sections of The Cleveland Orchestra since the 1979-80 season and a member of the chamber music faculty of the Cleveland Institute of Music since 1987. With her husband, Stephen Warner, also a violinist in the Cleveland Orchestra, she has co-founded The Cleveland Duo, an active successful recital team, which has been profiled in STRAD Magazine, and more recently a trio with noted classical saxophonist, James Umble. Both as a duo and trio, these performers have toured and lectured throughout North America and have recorded for the Capella, Dana and Klavier labels. Ms. Warner has been heard as piano soloist with The Cleveland Orchestra in Bach's Concerto for Three Pianos at Blossom Music Center and at Severance Hall in three performances of Saint Saens' Carnival of the Animals.

# **Dana Flute Studio Events**

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- Nov. 6** Dana Flute Ensemble Concert, Directed by Kathryn Thomas Umble, 8:00 pm, Bliss Recital Hall
- Nov. 25** Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- April 5** Dana Flute Festival, 8:30 am, Bliss Hall

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# Happenings At The College Of Fine & Performing Arts

- Oct. 2** Guitar Department Recital, directed by Jim Boyce  
12:15 pm, Butler Institute of American Art
- Oct. 2** Dana Brass Ensemble, directed by Robert Seebacher  
8:00 pm, Bliss Recital Hall
- Oct. 3-5** **Overtime**, by A.R. Gurney, 8:00 pm, Spotlight Arena  
**Oct. 11-12** Theater, Bliss Hall, Boxoffice (330) 941-3105  
YSU Students Free, \$
- Oct. 6** **Overtime**, by A.R. Gurney, 3:00 pm, Spotlight Arena  
**Oct. 13** Theater, Bliss Hall, Boxoffice (330) 941-3105  
YSU Students Free, \$
- Oct. 9** COLLEGE OF FINE & PERFORMING ARTS OPEN HOUSE
- Oct. 9** Jazz Combos, directed by Kent Engelhardt and Alton  
Merrell, 12:15 pm, Butler Institute of American Art
- Oct. 13** Musica Sacra: Beethoven Mass in C Major, directed by  
Ronald Gould, 10:30am, St. John's Episcopal Church
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**YOUNGSTOWN STATE UNIVERSITY  
DANA SCHOOL OF MUSIC**

**Guitar Program**

**Butler Art Institute  
Wednesday, October 2  
12:15 PM**

**Aaron Sensabaugh  
Tracy Shaw  
Lake Baum  
Brian Quinn**

**Directed by:  
James Boyce**

# ***Program***

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## GUITAR ENSEMBLE DIRECTED BY JAMES BOYCE

Lake Baum, Lisbon, OH  
Brian Quinn, Poland, OH  
Aaron Sensabaugh, Youngstown, OH  
Tracy Shaw, Oil City, PA

### **Sonata in A Major**

Antonio Vivaldi  
(1678-1741)

- I. Preludio
- II. Adagio
- III. Allemanda Allegro
- IV. Corrente Presto

### **Sonata in E Major**

Antonio Vivaldi  
(1678-1741)

- I. Preludio Largo, Allegro, Adagio
- II. Allemanda Allegro
- III. Sarabande Largo
- IV. Gigue Allegro

---

**Etude No. 7**

Mateo Carcassi  
(1792-1853)

**Lake Baum**

**Prelude No. 4**

Hector Villa-Lobos  
(1887-1959)

**Tracy Shaw**

**Adagio**

Fernando Sor  
(1778-1839)  
Arr. Gilbert Biberian

**Recuerdos De La Alhambra**

Francisco Tarrega  
(1852-1909)

**Brian Quinn**

**Milonga**

Jorge Cardoso

**Aaron Sensabaugh**

**3 South American Folk Songs**

Anonymous  
Arr. Eythor Thorlaksson

1. Cancao
2. El Cachimbo
3. Faz Hoje Um And



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**PRESENTS**

# Jazz Combos

Mr. Alton Merrell  
Dr. Dave Morgan

---

Butler Institute of American Art  
Wednesday, October 9, 2002  
12:15 pm



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to the soul of our culture.*

*With best wishes and support*

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Youngstown, Ohio**

# Program

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## **Jazz Combo**

**Mr. Alton Merrell, instructor**

David Taylor, alto saxophone, Youngstown, OH

Heidi Martin, tenor saxophone, Butler, PA

Zachary Miller, violin, Canfield, OH

Joe Kent, bass, Youngstown, OH

David Hepler, drums, Meadville, PA

**Black Orpheus**

**Louis Bonfi**

**Freddie Freeloader**

**Miles Davis**

## **Jazz Combo**

**Dr. Dave Morgan, instructor**

Bryan Connell, tenor saxophone, Bethel Park, PA

Michael Boscarino, trombone, Cranberry, PA

Nathan Douds, vibraphone, New Castle, PA

Ron Coulter, drums, Hermitage, PA

**The Balance**

**Dave Holland**

**Mr. B**

**Dave Holland**

**Looking Up**

**Dave Holland**

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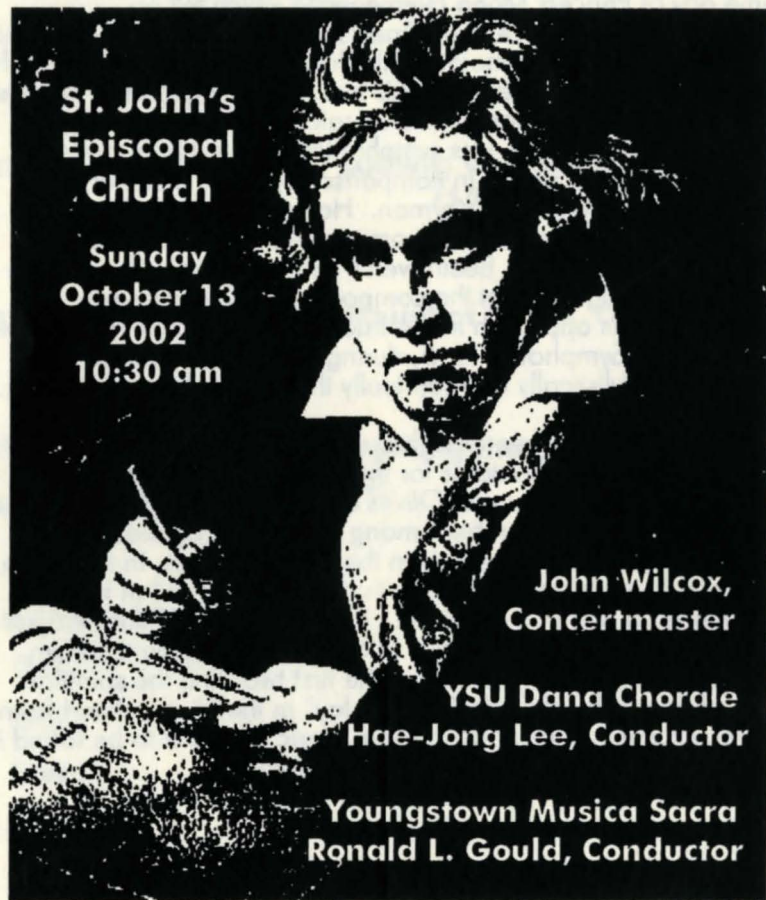
THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

*Presents*

# *Beethovenfest*

**St. John's  
Episcopal  
Church**

**Sunday  
October 13  
2002  
10:30 am**



**John Wilcox,  
Concertmaster**

**YSU Dana Chorale  
Hae-Jong Lee, Conductor**

**Youngstown Musica Sacra  
Ronald L. Gould, Conductor**

## Program Notes

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**"But, my dear Beethoven,  
what is this that you have done again?"**

This cryptic but obviously negative remark was Prince Nikolaus Esterházy's response to the first performance of the Mass on 13 September 1807 at Eisenstadt, and it precipitated Beethoven's departure from the Esterházy estate in great anger. It was this same prince who had commissioned the very successful final six Masses from Franz Joseph Haydn and several more from Haydn's successor, Johann Nepomuk Hummel. These were performed in the same context as the Beethoven commission, for the annual celebration of the name day of Princess Maria Hermenegild which fell on 8 September. Beethoven certainly knew these settings, and he cast his C Major Mass in the same mold. Both Haydn and Beethoven brought extensive symphonic experience to this task, and the genius of each is clearly revealed in these magnificent liturgical works. Beethoven's C Major setting is, if anything, less symphonically grand than Haydn's last mass settings, and seems in comparison simpler, humbler, more spiritual, according to Joseph Kerman. However, from its first performances it has languished in comparative neglect, the reason never really being obvious. Beethoven's characteristic hallmarks are very apparent throughout, yet the composer has obviously exercised great restraint in his approach to the traditional liturgy. Written at the same time as the Symphony No. 5, during the second "heroic" creative period, stylistically and spiritually the two works are far apart.

Beethoven wrestled with free texts throughout his creative lifetime. Works such as the early cantatas for the Emperors Joseph and Leopold, *Christ on the Mount of Olives* and the opera *Fidelio* (in three versions, no less) do not number among his most integrated and effective compositions. It was only in the C Major Mass, in the *Missa solemnis* and in the Ninth Symphony that "music drama" in the best sense of the word was truly achieved. It is not accidental that the text in each of these three compositions had profoundly influenced him, the traditional abstract Latin liturgy in the first two, and the spiritual message of Friedrich Schiller's "Ode to Joy" in the Ninth. Apart from these three exceptions, Beethoven's real music drama is to be found in his instrumental music devoid of any textual intrusion.

# Program

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## **YSU Dana Chorale**

Hae-Jong Lee, Conductor

## **Youngstown Musica Sacra**

Ronald L. Gould, Conductor

John Wilcox, Concertmaster

Daniel W. Laginya, Organ

Sopranos:	Patricia Boehm	Olena Jatsyshyn, Alto
	Elizabeth Malys	Leonard Suzelis, Tenor
	Suzanne Rudnytsky	Thomas Scurich, Bass
	Misook Yun	

**Performing Music by: Ludwig van Beethoven**  
**(1770-1827)**

**"Hallelujah" (Christ on the Mount of Olives, Op. 85)**

**Psalm 19: "The heavens are telling the glory of God"**  
**(Six Songs, Op. 48, No. 4)** text by C. F. Gellert

**Mass in C. Major, Op. 86**

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Agnus Dei*

## **October Happenings At The College Of Fine & Performing Arts**

- Oct. 15 Dana Symphony Orchestra, directed by William Slocum,  
8:00 pm, Powers Auditorium
- Oct. 16 Jazz Faculty Group, with Kent Engelhardt, Dave Morgan,  
and Alton Merrell 12:15 pm, Butler Institute of  
American Art
- Oct. 20 Dana Chamber Orchestra, directed by John Wilcox  
4:00 pm, Bliss Recital Hall
- Oct. 21 Symphonic Wind Ensemble, directed by Stephen Gage,  
8:00 pm, Powers Auditorium
- Oct. 23 Dana Percussion Ensemble  
12:15 pm, Butler Institute of American Art
- Oct. 27 Dana Early Music Ensemble, directed by Laura Buch  
4:00 pm, Bliss Recital Hall
- Oct. 29 Misook Yun Voice Studio Recital, 8 pm – Bliss Recital Hall
- Oct. 30 New Music Society Annual Fall Concert, directed by Robert  
Rollin, 12:15 pm, Butler Institute of American Art
- Oct. 30 New Music Society Annual Fall Concert, directed by Robert  
Rollin, 8:00 pm, Bliss Recital Hall

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Youngstown, OH 44555**

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*Presents*

*Dana Symphony  
Orchestra*

*Founded in 1870*

*William B. Stocum, Music Director*

*Roman Rudnytsky, piano*

---

Tuesday  
October 15, 2002  
8:00 p.m.  
Powers Auditorium

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# Program

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## Concerto in A minor for piano and orchestra, Op. 16

Allegro molto moderato

Edvard Grieg

(1843-1907)

Adagio

Allegro moderato molto e marcato

Roman Rudnytsky, piano

~ *Intermission* ~

## Pictures At An Exhibition

Modest Mussorgsky

(1835-1881)

Promenade

No. 1: Gnomus

arr. Maurice Ravel

(1875-1937)

Promenade

No. 2: Il Vecchio Castello

Promenade

No. 3: Tuileries

No. 4: Bydlo

Promenade

No. 5: Ballet of the Unhatched Chicks

No. 6: Samuel Goldenberg and Schmuyle

No. 7: The Market Place at Limoges

No. 8: Catacombae. Sepulcrum Romanum

No. 9: The Little Hut on Chicken's Legs

No. 10: The Great Gate of Kiev

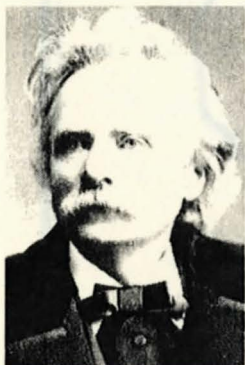


## *Program Notes* by Brenton Viertel

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### *Concerto in A minor for piano and orchestra, Op. 16*

Edvard Grieg  
(1843-1907)



The Norwegian composer Edvard Grieg was born on June 15, 1843 and died on September 4, 1907 in the city of his birth. He was considered the greatest Scandinavian composer of his time and the principal advocate of Norwegian folk music.

Throughout his life, Grieg was known as a fine pianist and conductor. From 1866-1874 he served as musical director and conductor to the Christiania Philharmonic and toured extensively throughout the world as soloist and conductor.

His piano concerto in A minor was composed in June of 1868 in Sollerod, Denmark where he was vacationing with his wife Nina and their two-month old daughter Alexandra. Grieg's travels led him to Rome and an eventual meeting with Franz Liszt. Grieg presented his piano concerto to Liszt. As Liszt sight-read the concerto perfectly, Edvard watched and listened in awe as Liszt showered Grieg with complements and criticisms. Thankfully for Grieg, Liszt was quite fond of the concerto. The work was premiered on April 3, 1869 with Grieg as the soloist. Grieg dedicated the score to Norwegian pianist Edmund Neupert. Grieg attempted to compose a second piano concerto but never completed it. He continued to revise the concerto until his death.

The first movement is modeled after Schumann's concerto and begins with a flourishing improvisatory like cadenza. The development section is followed by the recapitulation that includes a written out cadenza and coda. The beautiful adagio in D-flat major leads directly into the rondo finale where Grieg gives the audience a taste of his Norwegian roots incorporating themes from the popular Norwegian "halling" dance.

## *Program Notes* by *Nicolas Slonimsky & Waldo S. Pratt*

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### *Pictures At An Exhibition*

*Modest Mussorgsky*

(1835-1881)



Modest Petrovich Mussorgsky, Russian (Ukrainian) Pianist and composer, mostly self-taught. He was one of the groups of Russian Composers of nationalist tendencies known as the "Mighty Five". His original ambition was military and was only after entering on service with a famous regiment that meeting Dargomijiski brought him under the influence of Cui and Balakirev in 1857. Resigning then from the army, he was reduced to poverty and from 1863 was forced to support him self by clerical work

in one of the government offices in Petrograd. Meanwhile he steadily continued to compose music usually without success, owing to his imperfect training, but with a growing display of genuine artistic power, often bitter and gloomy, but intensely passionate and essentially earnest.

When his friend Victor Hartmann, a rather mediocre Russian painter, died, Mussorgsky was dejected. After going through a posthumous exhibition of Hartmann's pictures, he wrote in 1874 a suite of short piano pieces, each descriptive of one of the paintings. That Hartmann's name is remembered at all is owed to Mussorgsky's genius of musical pictorialism. Among the most striking musical portraits is *An Old Castle*, *Ballet of Un-hatched Chickens in Their Eggshells*, *The Hut of Baba Yaga*, and the *Triumphant Great Gate of Kiev*. Music lovers know *Pictures at an Exhibition* mainly by the brilliant orchestration made by Ravel in 1922.

## Program Notes

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### *Pictures At An Exhibition*

*arr. by Maurice Ravel*

(1875-1937)



French composer, highly influential in 20th-century music. Born on March 7, 1875, in Ciboure, Basses-Pyrénées, Ravel studied (1899-1905) at the Paris Conservatoire, where his most influential teacher was the French composer Gabriel Fauré. Because of the timbre, harmonies, mood, and extramusical associations of much of his music, Ravel is often associated with the French Impressionistic composer Claude Debussy. More than

Debussy, however, he was strongly attracted to abstract musical structures. His vivid, transparent orchestral colours rank him as one of the modern masters of orchestration—Vaughan Williams was one of his pupils in the art.

In the 1910s and 1920s, Ravel was influenced by the presence in Paris of the Russian Igor Stravinsky and the activities of the Ballets Russes. His music took on a sharper edge and, along with Stravinsky, returned to older principles. That resulted in what is often referred to as a neoclassical style. After World War I, Ravel traveled extensively as a conductor. He was especially appreciated in the United States, and during his visits to this country he was exposed to American jazz. This too found its way into some of his later pieces, most notably the slow movement of his sonata for violin, which incorporates elements of blues style. A number of his pieces began as piano works, which he later orchestrated. In 1922, he became famous for his masterful orchestration of Mussorgsky's PICTURES AT AN EXHIBITION.

In 1931, he accepted an Honorary Doctorate from Oxford University. In 1932 he suffered a concussion in a road accident that led to the onset of bouts of incoordination affecting his balance, speech, and gait. He underwent an operation in 1937. It was unsuccessful and he died in a Paris hospital in December of that year.

## *Music Director*

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**William B. Slocum** received the bachelor of fine arts and master of music degrees from the University of New Mexico and earned an artist's diploma at the Julliard School of Music where he studied French horn with James Chambers.

William Slocum is a member of the faculty of the Dana School of Music of Youngstown State University. At the

Dana School he is music director of the Dana Symphony Orchestra, professor of French horn, and a member of the Dana Faculty Brass Quintet. He is also a lecturer in conducting, symphonic literature and the history of art and music.

Previously, Mr. Slocum was conductor of the Cheyenne Symphony Orchestra in Wyoming. He played principal horn in the Buffalo Philharmonic under Josef Krips, toured Japan under Leonard Bernstein, Europe and South America under Zubin Mehta with the New York Philharmonic Orchestra and toured under George Szell while he was member of the Cleveland Orchestra.

Slocum has conducted numerous district, region and state orchestras. During the summer of 1994 he appeared as guest conductor with the Aguascalientes Symphony Orchestra in Mexico performing a program devoted entirely to the music of Manuel de Falla.

In May, 2000 Slocum was the guest artist at the Horn Swoggle in New Mexico, where he played a solo horn recital, conducted master classes and conducted the professional ensemble. He was guest professor of horn at the Harid Conservatory in Boca Raton, Florida, and most recently played extra horn with the New York Philharmonic Orchestra.

Slocum has appeared on two compact disc recordings issued through the Dana Recording Project. One compact disc "The Expressive Horn" consists of music for horn and piano and the other, "Apocalypse", is a recording of the Dana Brass Quintet.

Currently Slocum is serving in the twenty-first season as music director of the Cleveland Philharmonic Orchestra.

## Pianist



Born in New York into a prominent Ukrainian musical family, **Roman Rudnytsky** began the study of piano at age four and gave his first solo recital at age seven. He holds the B.S. and M.S. degrees in piano performance from the Juilliard School in New York where he studied with Rosina Lhevinne and her assistant Jeaneane Dowis. He also attended masterclasses conducted by Wilhelm Kempff (Positano, Italy), and Friedrich Wuehrer (At the "Mozarteum" in Salzburg, Austria). He pursued doctoral studies at the Peabody Conservatory in Baltimore, Maryland, where he worked with Leon Fleisher. In 1957, he attended Egon Petri's masterclass at Mills College in Oakland, California as the youngest participant there.

Roman Rudnytsky is an internationally-active American concert pianist of Ukrainian background whose frequent performances take him all over the world--to every continent and places in-between. He is in fact one of the most traveled of all concert pianists, having played in more countries than almost all others. To date (2000), he has given concerts in more than 75 countries.

In addition to performances in capital cities and important musical centers, he often performs in places away from the musical mainstream, bringing the world and pleasure of classical music to audiences which seldom experience this type of music in live performance. He has received much acclaim in the world's press and many reinventions.

In addition to his many recitals, Roman Rudnytsky has also in the course of his travels performed as soloist with many orchestras around the world, playing with them 45 different works for piano and orchestra. Among these, he did the British, Latin American, and Australian premiere performances of the recently-discovered Liszt Concerto No.3 in E Flat (in 1990, 1992, and 1993, respectively).

He is prizewinner of several important piano competitions, including 2nd Prize in both the International Leventritt Competition in New York (1965) and the J.S. Bach International Competition in Washington (1960), as well as Laureate of both the "F.Busoni" and the "A. Casagrande" International Piano Competitions in Italy (1967 and 1971, respectively).

# Personnel

## VIOLIN I

### Concert Master

Ian Jones, Boardman

### Assistant Concertmaster

Natalie Sahyoun, Boardman

Nicole Bloam, Medina

Zachary Miller, Boardman

Abby Lewis, Mentor

Gloria Slocum, Youngstown

## VIOLIN II

\* Mark Wilson, Boardman

Roger Mitchell

Jessica Rek

George Bodnar, Austintown

## VIOLA

\* Christina Lesicko, Boardman

Samantha Duffy, Pittsburgh, PA

David Yee, Mentor

## CELLO

\* Gregory A. Kinat, Baldwin Wallace

Christine Lucivjansky, Boardman

Hayley McEwing, Boardman

Joi Grande

Amber-Leigh Buckwald, Cuyahoga Hts.

## STRING BASS

\* Brenton Viertel, Duquesne University

Christian Dillingham, Brookfield

Dan Kalosky, Youngstown

Bob McGovern, Boardman

Brent Davis

## HARP

Nancy Paterson, Ravenna, OH

## PICCOLO/FLUTE

\* Emily Voye, Burgettstown, PA

## FLUTE I

\* Jackie Roundtree, Moon Twp, PA

Eduardo Mandujano, Querétaro, México

## OBOE

\* Corina Hoover, Tussey Mountain, PA

Julie Johnston, Berea

## ENGLISH HORN

Danielle Sabol, Brookfield

## BASSOON I

\* Stephanie Beighley, Vandergrift, PA

Amy Sabol, Brookfield

## CONTRA BASSOON

Reid Young, Poland

## CLARINET I

\* Aaron Scott, Pittsburgh, PA

Pamela Kennedy, Seneca Valley, PA

## BASS CLARINET

Courtney Polenik, Wilmington Area, PA

## ALTO SAXOPHONE *(The Old Castle)*

Allen Cordingley, Lawrence University

## HORN

\* Robert Seebhacher, Cranberry Twp, PA

## Assistant Principal

Miranda Walker, Bristol

Christopher Palmer, New Castle, PA

Lori Taylor, New Wilmington, PA

Joseph Clark, Jackson

## TRUMPET

\* Jeffrey Smith, Cranberry Twp, PA

Heather Sirney, Mars, PA

Joseph Gervase, Grove City College

## TROMBONE

\* Michael Boscarino, Seneca Valley, PA

Doug Kost, Zelionople, PA

## BASS TROMBONE

Michael Shevock, Patton, PA

## EUPHONIUM *(Bydlo)*

Christina Veneron, Athens, Greece

## TUBA

\* Everett Beeman, Harbor High School

## CELESTE

Jessica Stauffer, Butler, PA

## TIMPANI

Joshua Haggerty, Warren

## PERCUSSION

\* James Abate, SUNY Potsdam

Elizabeth Bartley, Willoughby

James Caligiuri, Chartiers Valley HS

Sara Sexton, Jackson Milton

Joanna Fuchs, Franklin, PA

\* Denotes Principal

# ***Dana School of Music*** ***FACULTY***

## ***ACCOMPANIST***

James Johnson

## ***BAND***

John Veneskey

## ***BASSOON***

Donald Byo

## ***CELLO***

Michael Gelfand

## ***CHORUS/CHORALE***

Hae-Jong Lee

## ***CLARINET***

Robert Fitzer

## ***COMPOSITION***

Edward Largent

Till Meyn

Robert Rollin

## ***EARLY MUSIC***

Laura Buch

## ***FLUTE***

Kathryn Thomas Umble

## ***FRENCH HORN***

William Slocum

## ***GUITAR***

James Boyce

## ***JAZZ KEYBOARD***

Daniel Wall

## ***JAZZ STUDIES***

Kent Engelhardt

David Morgan

## ***MUSIC EDUCATION***

Stephen Ausmann

Karen Edwards

Darla Funk

## ***MUSIC HISTORY***

Laura Buch

Ronald Gould

## ***OBOE***

Tedrow Perkins

## ***ORCHESTRA***

William Slocum

## ***ORGAN***

Ronald Gould

## ***OPERA***

Allan Mosher

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**PERCUSSION**

Glenn Schaft (sabbatical)  
Janet Pemberton

**PIANO**

Karen Edwards  
Larry Harris  
Caroline Oltmanns  
Roman Rudnytsky  
Diane Yazvac

**SAXOPHONE**

James Umble

**STRING BASS**

Micah Howard

**THEORY**

Stephen Ausmann  
James Boyce  
Jennifer Johnstone  
Edward Largent  
Till Meyn  
Gwyneth Rollin  
Robert Rollin

**TROMBONE**

Michael Crist

**TRUMPET**

Christopher Krummel  
John Veneskey

**TUBA/EUPHONIUM**

John Turk

**VIOLIN/VIOLA**

John Wilcox

**VOICE**

Leslie Gent  
Jennifer Jones  
Allan Mosher  
Rosemary Raridon  
C. Wade Raridon  
David Stiver  
Misook Yun

**WIND ENSEMBLE**

Stephen Gage



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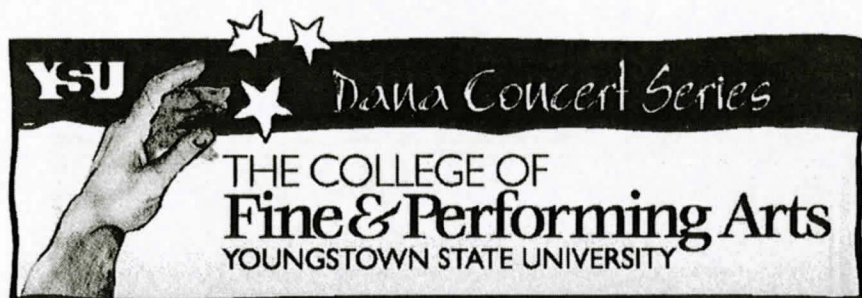
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**PRESENTS**

# *Jazz Faculty Quartet*

Dr. Kent Engelhardt, saxophone, clarinet

Mr. Alton Merrell, piano

Dr. David Morgan, bass

Dr. Glenn Schaft, drums

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Butler Institute of American Art  
Wednesday, October 16, 2002  
12:15 pm



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# Program

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Glenn Schaft, Alton Merrell, David Morgan, Kent Engelhardt

## **Selections may be made from the following:**

### **Tricotism**

Oscar Pettiford  
arr. Dave Morgan

### **On Green Dolphin Street**

Bronislau Kaper & Ned Washington  
arr. Dave Morgan

### **Late**

Dave Morgan

### **Blues For C.M.**

Dave Morgan

### **Down Deep**

Dave Morgan

### **It Seems Like Yesterday**

Kent Engelhardt

### **News Blues**

Kent Engelhardt

### **Tadd-Poles**

Kent Engelhardt

### **The Fast Lane**

Kent Engelhardt

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Ms. Marilyn J. Richards

Mr. D. James Hawkins

Ms. Mary Alice Schaff

Mr. & Mrs. Albert A. Stent

We wish to express our gratitude to those who have generously donated to The YSU Jazz Ensemble Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CD "Celebration". If you are interested in making a donation, checks can be made payable to the Tony Leonardi Jazz Scholarship Fund and mail to:

**Youngstown State University  
Dana School of Music  
ATTN: Dr. Kent Engelhardt  
1 University Plaza  
Youngstown, Ohio 44555**

The YSU Jazz Studies Department would like to thank the following for product support:

Avedis Zildjian Cymbals, GMS Drums  
Remo Percussion, ProMark Sticks  
Universal Percussion (Tom Shelley, Owner)

We would also like to thank:

YSU Office of Equal Opportunity and Disability for providing Minority Mentorship funding

The School of Graduate Studies for providing Research Assistantship funding.

# YSU JAZZ STUDIES CALENDAR

## FALL SEMESTER

---

- Nov. 18** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley
- Nov. 25** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley
- Dec. 4** Jazz Combos, 8:00 pm, Chestnut Room, Kilcawley

## SPRING SEMESTER

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- Jan. 23** Jazz Ensemble 1, OMEA Conv., 3:30 pm, Cleveland, OH
- Feb. 5** Jazz Combos, 12:15 pm, Butler Museum
- Feb. 17** Leonardi Legacy: Dave Holland Quintet, 8:00 pm, Powers Auditorium, \$
- Feb. 19** Dave Holland Quintet w/ Jazz Ensemble 1, 8:00 pm, Powers Auditorium, \$
- Feb. 21** Jazz Ensemble 2, Lakeland Jazz Festival, LCC, evening
- Mar. 2** Jazz Ensemble 1, Showcase, 7:00 pm, Powers Auditorium, \$
- Mar. 5** Faculty Jazz Group, 8:00 pm, Chestnut Room, Kilcawley
- Mar. 19** Jazz Combos, 12:15 pm, Butler Museum
- Apr. 14** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 21** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 30** Jazz Combos, 8 pm, Chestnut Room, Kilcawley

## **Happenings At The College Of Fine & Performing Arts**

- Oct. 20 Dana Chamber Orchestra, WORLD PREMIERE of Ed Larget's SINPHONIA, 4:00 pm, Bliss Recital Hall
- Oct. 21 Symphonic Wind Ensemble: LORD OF THE RINGS and LOW BLOWS, Guest Artist: John Turk, tuba  
8:00 pm, Powers Auditorium
- Oct. 23 Dana Percussion Ensemble  
12:15 pm, Butler Institute of American Art
- Oct. 27 Dana Early Music Ensemble, directed by Laura Buch  
4:00 pm, Bliss Recital Hall
- Oct. 29 Misook Yun Voice Studio Recital, 8 pm – Bliss Recital Hall
- Oct. 30 *New Music Society Annual Fall Concert, directed by Robert Rollin, 12:15 pm, Butler Institute of American Art*
- Oct. 30 *New Music Society Annual Fall Concert, directed by Robert Rollin, 8:00 pm, Bliss Recital Hall*
- Nov. 3-4 Dana Opera Workshop, directed by Allan Mosher  
8:00 pm, Bliss Recital Hall
- Nov. 6 The University Chorus and the Dana Chorale  
12:15 pm, Butler Institute of American Art
- Nov. 6 Dana Flute Ensemble, directed by Kathryn Thomas Umble  
8 pm, Bliss Recital Hall
- Nov. 7 Dana Percussion Ensemble  
8:00 pm, Chestnut Room, Kilcawley Center
- Nov. 13 Dana Chamber Winds, directed by Stephen Gage  
12:00 pm, Butler Institute of American Art
- Nov. 14-16 *Dr. Faustus, by Christopher A. Marlowe  
8:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$*
- Nov. 17 *Dr. Faustus, by Christopher A. Marlowe  
3:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$*
- Nov. 18 *Dana Clarinet Studio Recital  
6 pm, Bliss Recital Hall*

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Orchestra*

Directed by  
John Wilcox

**Featuring the World Premier  
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**Bliss Recital Hall  
Sunday, October 20, 2002  
4:00 pm**





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## Director's Notes

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This afternoon we present a unique concert featuring our string players in a program consisting of violin duets, a movement each from a string quartet and string quintet, as well as our Chamber Orchestra string section. I would like to give my personal thanks to Dr. Largent who has been a strong supporter of the Dana Chamber Orchestra

for over twenty years. Ed has performed with us on numerous occasions as guest harpsichordist. He has given up many Sunday afternoons performing and tuning the harpsichord for the Chamber Orchestra. We are proud to have premiered his Tuba Concerto written for John Turk and his Piano Concerto written for Hanni Schmid-Wyss. His composition "Sinphonia" is written for us and dedicated to the Dana Chamber Orchestra. I would like to add a personal thanks as he continues to be a source of inspiration for the students who have worked with him. We look forward to continued contact with Dr. Largent in the years to come.

John Wilcox

# Program

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## String Quartet, K 169

Molto Allegro

W.A. Mozart  
(1756-1791)

**Violin I**-Ian Jones  
**Violin II**-Natalie Sahyoun  
**Viola**-Christina Lesicko  
**Cello**-Greg Kinat

## 8 Duets for Two Violins

Bela Bartok  
(1881-1945)

Teasing Song

Limping Dance

Abby Lewis, Roger Mitchell

Sorrow

Pizzicato

Ian Jones, Natalie Sahyoun

Rumanian Whirling Dance

Bagpipes

Nicole Bloam, Zachary Miller

Dance from Maramaros

Nicole Bloam, Mark Wilson

Transylvanian Dance

Zachary Miller, Mark Wilson

# Program

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## **Quintet for Two Violins, Viola, and Two Celli, Op. 163**

Allegro ma non troppo

Franz Schubert  
(1797-1828)

**Violins:** Natalie Sahyoun, Abby Lewis

**Viola:** Samantha Duffy

**Celli:** Gren Kinat, Christine Lucivjansky

## *~Intermission~*

## **5 Greek Dances for String Orchestra**

Nikos Skalkottas  
(1904-1949)

Epirotikos

Kretikos

Tsamikos

Arkadikos

Kleftikos

## **Sinphonia for String Orchestra**

Dr. Edward J. Largent

Comp. July 2002, World Premier

Introduction: Piu Andante

Lament: Larghetto

Short Reprise: Andante

Chocolate Fudge: Molto Moderato

French Dance: Larghetto

French Resolution: Allegro-Presto

# Dana Chamber Orchestra Personnel

## **VIOLIN**

Nicole Bloam, Mentor  
Ian Jones, Boardman  
Abby Lewis, Mentor  
Zachary Miller, Boardman  
Roger Mitchell, Strongsville  
Natalie Sahyoun, Boardman  
Mark Wilson, Boardman  
+ Kathryn Walker, Boardman

## **VIOLA**

Samantha Duffy, Pittsburgh  
Christina Lesicko, Boardman  
David Yee, Mentor  
+ James Dunlap, North Lima

## **CELLO**

\*Greg Kinal, Cleveland  
Christine Lucivjansky, Boardman  
Hayley Mc Ewing, Boardman

## **BASS**

Daniel Kalosky, Youngstown  
\*Brenton Viertel, Cleveland

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**\*Denotes Graduate Student**  
**=Denotes Guest Artist**

## **Dr. Edward Largent**

---

Dr. Edward J. Largent Jr. Professor Emeritus of Music Theory and Composition and former Coordinator of Music Theory and Composition at the Dana School of Music. He received his Bachelor of Science degree in 1960 and a Bachelor of Music in Piano Performance in 1963 from Ohio State University. He holds a Master of Music in Piano Performance from the University of Illinois and received his Ph.D in Music, with a concentration in Music Theory, Analysis and Composition, from Ohio State in 1972. Dr. Largent's teaching appointments have included positions at Ohio State University, Western Kentucky University and the Dana School of Music where he served from 1972 through 2001. His teaching specialties include music theory, harmony, analysis, aural skills, styles, orchestration, counterpoint, composition and pedagogy.

Largent's compositions have received performances throughout the United States and Europe. His most recent works include three sets of art songs, one set each in French, German and Italian; a march for wind ensemble in the European style; two piano concerti; numerous sonatas for wind instruments; and an arrangement of the Widor toccata for wind ensemble. His published works are mostly for chamber ensembles including woodwind quintets, woodwind quartets, two works for tuba and piano and the second piano concerto. Recent CD recordings were made of the wind ensemble march and the set of art songs in German.



## **John Wilcox**

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John Wilcox teaches Violin and Viola at YSU and is Director of the Dana Chamber Orchestra. In addition to his teaching duties, he performs as violinist with the Amici Trio and as Concertmaster of the Warren Chamber Orchestra. For seven years, he was Concertmaster of the Youngstown Symphony Orchestra. He remains active as an adjudicator, recitalist and private violin instructor.

Joining the YSU faculty in 1979, Mr. Wilcox brought with him a wealth of knowledge and experience. He had studied with Richard Burgin, former Concertmaster of the Boston Symphony, and Ruth Possett, internationally known violinist. After earning his bachelor's degree in music from Florida State University, he secured a position as first violinist with the National Symphony Orchestra under the direction of both Antal Dorati and Mstislav Rostropovich. Later, he earned his Master of Music degree from Kent State University.

## **Mailing List**

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If you wish to be added to our mailing list, please call or write to:

**Youngstown State University  
College of Fine & Performing Arts  
Jennifer Cambouris, secretary  
1 University Plaza  
Youngstown, OH 44555**

**(330) 941-7448**

Please give, name, complete address, and phone number and type of mailing you wish to receive.

## **Happenings At The College Of Fine & Performing Arts**

- Oct. 23 Dana Percussion Ensemble  
12:15 pm, Butler Institute of American Art
- Oct. 27 Dana Early Music Ensemble, directed by Laura Buch  
4:00 pm, Bliss Recital Hall
- Oct. 29 Misook Yun Voice Studio Recital, 8 pm – Bliss Recital Hall
- Oct. 30 New Music Society Annual Fall Concert, directed by Robert Rollin, 12:15 pm, Butler Institute of American Art
- Oct. 30 New Music Society Annual Fall Concert, directed by Robert Rollin, 8:00 pm, Bliss Recital Hall
- Nov. 3-4 Dana Opera Workshop, directed by Allan Mosher  
8:00 pm, Bliss Recital Hall
- Nov. 6 The University Chorus and the Dana Chorale  
12:15 pm, Butler Institute of American Art
- Nov. 6 Dana Flute Ensemble, directed by Kathryn Thomas Umble  
8 pm, Bliss Recital Hall
- Nov. 7 Dana Percussion Ensemble  
8:00 pm, Chestnut Room, Kilcawley Center
- Nov. 13 Dana Chamber Winds, directed by Stephen Gage  
12:00 pm, Butler Institute of American Art
- Nov. 14-16 *Dr. Faustus*, by Christopher A. Marlowe  
8:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$
- Nov. 17 *Dr. Faustus*, by Christopher A. Marlowe  
3:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$
- Nov. 18 Dana Clarinet Studio Recital  
6 pm, Bliss Recital Hall
- Nov. 18 YSU Jazz Ensemble 3 & Combos, directed by Kent Engelhardt & Alton Merrell, 8:00 pm, Chestnut Room
- Nov. 19 Dana Clarinet Ensembles  
8:00 pm, Bliss Recital Hall

\*Please note: ALL DANA SCHOOL OF MUSIC EVENTS ARE FREE AND OPEN TO THE PUBLIC UNLESS NOTED OTHERWISE.

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***Lord of the Rings  
and Low Blows!!!***

**FEATURING THE**

**YSU SYMPHONIC WIND ENSEMBLE  
Stephen L. Gage, Conductor**

**GUEST SOLOIST  
John Turk, tuba**

**Including music by:  
C.T. Smith, Wagner, Beversdorf, & de Meij**

**Monday, October 21, 2002  
8:00 P.M.**

**Edward G. Powers Auditorium  
Youngstown, Ohio**



*A supporter of the arts.*

*We believe fine arts are essential to a growing,  
vibrant community.*

*As food is to the body, the arts are  
to the soul of our culture.*

*With best wishes and support*

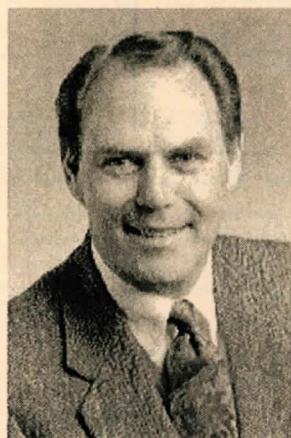
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Youngstown, Ohio**

## ***Message from Dean George McCloud***

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For well over a century, Youngstown State University's Dana School of Music has earned and enjoyed an outstanding national reputation. The consolidation of the Dana School of Music with Youngstown State University has assuredly enhanced the prestige of both institutions. An indispensable component of the College of Fine and Performing Arts, the Dana

School of Music also serves as a showcase for the entire University and community.

As to the future, be assured the Dana School of Music will not rest on its laurels. Faculty members are cognizant of the changing needs of our students and our society; they are obligated to anticipate the tools necessary to train musicians and music educators for the future. Dana's present and evolving curriculum incorporates emerging technologies into the field of music.

The Dana School of Music takes great pride in its past and present, and we are even more excited about the future. To that end, the University and the College of Fine and Performing Arts are elated that The YSU Symphonic Wind Ensemble will be performing for you this evening. We are certain that their musicianship and artistic commitment will be evident to you.

Youngstown State University  
SYMPHONIC WIND ENSEMBLE  
Dr. Stephen L. Gage, Conductor

***LORD OF THE RINGS and  
LOW BLOWS!***

**Monday, October 21, 2002 8:00 P.M.  
Powers Auditorium**

## ***Program***

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### ***Festival Variations***

Claude T. Smith  
(1932-1987)

### ***Liebestod from "Tristan and Isolde"***

Richard Wagner  
(1813-1883)

Transcribed for wind band by Glenn C. Bainum

### ***Concerto for Tuba and Wind Ensemble***

Thomas Beversdorf  
(1924-1981)

- I. Allegro con moto
- II. "Lied" Andante ma non troppo
- III. Listesso tempo; Andante; Allegro con brio

John R. Turk, tuba

# Program

## BEVERSDORF TUBA CONCERTO PERSONNEL

<b>Piccolo</b>	Emily Voye	<b>Horn I</b>	Chris Palmer
<b>Flute I</b>	Megan Neal	<b>Horn II</b>	Joseph Clark
<b>Flute II</b>	Michelle Logan	<b>Horn III</b>	Adam Zagotti
<b>Oboe I</b>	Julie Johnston	<b>Horn IV</b>	Micah Johnson
<b>Oboe II</b>	Corina Hoover	<b>Trumpet I</b>	Chad May
<b>English horn</b>	Lauren Hosking	<b>Trumpet II</b>	Joseph Badaczewski
<b>Bb Clarinet I</b>	Pamela Kennedy	<b>Trumpet III</b>	Clinton Sickles
<b>Bb Clarinet II</b>	Kristen Mather	<b>Trombone I</b>	Michael Boscarino
<b>Bass Clarinet</b>	Reid Young	<b>Trombone II</b>	John Shanks
<b>Bassoon I</b>	Ken Brown	<b>Trombone III</b>	Michael Shevock
<b>Bassoon II</b>	Amy Sabol	<b>Tuba</b>	Everett Beeman
<b>Contrabassoon</b>	Stephanie Beighley	<b>Timpani and 4 Percussion</b>	Craig Hill Nathan Douds Elizabeth Bartley Sarah Sexton Josh Haggerty

## *INTERMISSION (10 Minutes)*

### **Symphony No. 1: "The Lord of the Rings"** Johann de Meij (b. 1953)

- I. "Gandalf" (The Wizard)
- II. "Lothlorien" (The Elvenwood)
- III. "Gollum" (Smeagol)
- IV. "Journey In The Dark"
  - a. The Mines of Moria
  - b. The Bridge of Khazad-Dum
- V. "The Hobbits"



## ***Program Notes***

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*Festival Variations* by Claude T. Smith was premiered by The United States Air Force Band at the 75<sup>th</sup> Anniversary of the Music Educators National Conference and the Texas Music Educators Association combined convention on February 10, 1982, in San Antonio, Texas. The response was vociferous. Seldom has a composition met with such immediate and overwhelming acceptance. *Festival Variations* and its brilliant technical passages coupled with its glorious romanticism, will certainly rank as one of the monumental compositions of the twentieth century for the wind band.

This transcription of *Liebested* from *Tristan and Isolde* and the opera from which it is extracted are too well-known to need description. The sophisticated listener may miss the voices of the celli and other strings in this transcription, but remaining are the tonal sequences which sing of desire and avowing of love. The "Love-Death" is concerned with the indomitable determination to follow into nothingness the thing that makes life--Life. In Wagner's own words, ". . . it does not express the passion love or longing of such-and-such an occasion, but passion, love, and longing in itself."

Tom Beversdorf was one of the most interesting and unusual human beings I have ever known. A brilliant academic and youthful prodigy on the trombone, he graduated from high school at the age of 16. He finished an undergraduate degree at the University of Texas in three years and a Masters Degree from the Eastman School of Music in only one year! However, even with all the early success, only one question haunted his youth, "Was I good enough to play in a professional orchestra?" When a position opened in the Rochester Philharmonic he won the audition. After several months he realized that he could perform with a professional orchestra. He also discovered that he was somewhat bored. The following year he won the principal trombone position with the Houston Symphony Orchestra. However, even with its more demanding schedule, the job soon became boring. When the bass trombone position in the Pittsburgh Symphony opened one year later, he took the audition (even though he had never played the bass trombone), won, and became bored once again. Reasoning that college teaching might be more interesting and challenging, he joined the distinguished faculty of Indiana University. Within a year he realized that he could do this too. Having, as he said, "Too much time on my hands" he became a wine expert and gourmet cook and wrote articles for the magazine *Wine Spectator*. Watching an electrician do some repairs in his home and realizing he could probably do as well he became a master electrician.

Although musical composition had been part of his life since his youth, it had always taken a back seat to performance. In 1951, when he joined the Indiana University faculty, he began to take it more seriously.

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During the next 20 years (while teaching, performing, trying wines, and wiring) he composed four symphonies, sonatas for horn, trumpet, violin, flute, cello, and tuba, two string quartets, a number of choral works, and two operas. His tuba sonata (1956) is one of the earliest for the instrument and is still found on high school solo and ensemble competition lists.

The *Concerto for Tuba and Wind Ensemble* (1976) is a late work. Coming only five years before his death, it is an example of his mature style. The entire work is generated from an amazingly small number of musical ideas. Throughout the work these ideas are constantly expanded and developed. Although the concerto exhibits a wide variety of moods, the use of these simple ideas makes the entire piece "hang together." In keeping with this basic premise, Beversdorf incorporated elements of the newest fad of the day -- minimalism. In this style, very simple harmonies and note patterns are repeated over and over again. Listen for them in the accompaniment at the opening of the piece.

### **Notes by John R. Turk**

Johann de Meij's first symphony, "*The Lord of the Rings*," is based on the trilogy of that name by J.R.R. Tolkien, that has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. Although it is not simple to summarize such an extensive and complex work, the main outline is as follows: the central theme is the Ring made by primeval forces that decide the safety or destruction of the World. For years it was the possession of the creature Gollum, but when the Ring falls into the hands of the Hobbits, evil forces awake and the struggle for the Ring commences. There is but one solution to save the World from disaster: the Ring must be destroyed by the fire in which it was forged: Mount Doom in the heart of Mordor, the country of the evil Lord Sauron.

It is the Hobbit Frodo who is assigned to carry out this task. To assist Frodo a company, the Fellowship of the Ring, is formed under the leadership of Gandalf, the wizard, which includes the Hobbits Sam, Peregrin, and Merin, the Dwarf Gimli, the Elf Legolas, Boromir and Aragorn, the later King. The Companions are secretly followed by Gollum, who does not shun any means, however perfidious, to recover his priceless Ring. However, the Companions soon fall apart. After many pernicious adventures and a surprising denouement, Frodo and Sam can at last return to their familiar home, "The Shire."

The first movement of this symphony is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the *Allegro vivace* is

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indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse, "Shadowfax."

The second movement is an impression of Lothlorien, the elvenwood with its beautiful trees, plants, exotic birds, expressed through woodwind solos. The meeting of the Hobbit Frodo with the Lady Galadriel is embodied in a charming Allegretto; in the Mirror of Galadriel, a silver basin in the wood Frodo glimpses three visions, the last of which, a large ominous Eye, greatly upsets him.

Gollum, the third movement, describes this monstrous creature, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring.

The fourth movement describes the laborious journey of the Fellowship of the Ring, headed by the wizard Gandalf, through the dark tunnels of the Mines of Moria. The slow walking cadenza and the fear are clearly audible in the monotonous rhythm of the low brass, piano, and percussion. After a wild pursuit by hostile creatures, the Orks, Gandalf is engaged in battle with a horrible monster, the Balrog, and crashes from the subterranean bridge of Khazad-Dum in a fathomless abyss. To the melancholy tones of a Marcia funebre, the bewildered Companions trudge on, looking for the only way out of the Mines, the East Gate of Moria.

The final movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the Hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon. . .

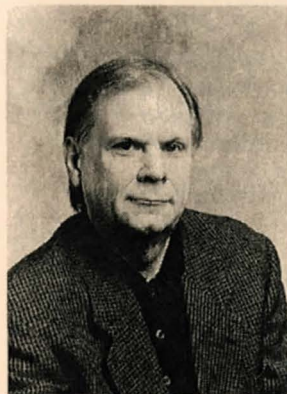
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## ***Special Thanks***

To YSU University Scholars and SWE members Christopher Palmer, horn, and Paula Begovich, clarinet, for their efforts in securing the images and preparing the Power Point presentation for tonight's performance. Also, thanks to R.T. Audio and the stage crew of Powers Auditorium for their technical and logistical assistance!

## About the Tuba Soloist

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**John R. Turk** has appeared across the country as a recital artist and clinician. He made his New York debut in 1975 with a solo recital in Carnegie Hall. Recognized as one of the nation's leading proponents of new music for the tuba, he has commissioned a large number of new works for the instrument. Pieces by Adolphus Hailstork, Glenn Smith, David Bernstein, Robert Rollin, Gene Nichols, José Serebier, and others have received their premiere performances on his recitals. Mr. Turk has appeared as soloist at the Midwest

Bandmasters Convention, the American Society of University Composers National Conventions, the Ohio Music Educators State Conventions and has performed as a featured soloist at State and National Conventions of the Tubists Universal Brotherhood Association.

Mr. Turk holds degrees from Baldwin-Wallace College and Indiana University. While at Indiana University he held two graduate fellowships and was awarded the University's coveted Performer's Certificate. He has studied with William Bell, Harvey Phillips, Keith Brown, Chester Schmitz, and Ronald Bishop. He has performed with the United States Army Band in Washington D.C., the National Orchestral Society of New York, the Blossom Music Festival Band, the Pittsburgh Ballet Theater and the Cleveland Pops Orchestra. Mr. Turk has performed under such noted conductors as Sir Adrian Boult, Jorge Mester, Aaron Copland, Erich Leinsdorf, and David Effron.

John Turk has been principal tuba of the Youngstown Symphony Orchestra since 1972. During his tenure with the orchestra he has performed both the Concerto in F Minor for Bass Tuba and Orchestra by Ralph Vaughan Williams and the Tuba Concerto by John Williams. He has also appeared as a soloist on the orchestra's Pops Concerts as well as the inevitable performances of Tubby the Tuba on Children's Concerts.

Professor of Music and director of Financial Aid, John Turk has been a member of the faculty of the Dana School of Music at Youngstown State University since 1972. In addition to teaching tuba and euphonium he, for eleven years, has directed the Dana Contemporary Music Ensemble. He also instituted and teaches one of the nation's first college-level courses in the history of rock-and-roll music. In 1994, Mr. Turk was awarded Youngstown State University's "Distinguished Professor Award". Daniel in the Lion's Den by W. Francis McBain is featured on the Youngstown State University's DC entitled Lions, Jugglers, and Dragons, Oh My! Low Blows! his CD of solo and chamber works for the tuba, was nominated for a 1993 Grammy Award. Mr. Turk's has authored, *The Musical Dana's of Warren, Ohio*, which presents a detailed history of the Dana School of Music and this year, *Rock And Roll Essentials: A Comprehensive Guide Through The Best Of Rock And Roll's First Thirty Years*.

## About the Conductor

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STEPHEN L. GAGE is Instrumental Music Coordinator, Associate Professor of Music, and Director of Bands at Youngstown State University (YSU). He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree in addition to a Performer's Certificate in Percussion at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS), and previous to that served as the Director of Bands at Auburn High School in upstate New York. At YSU he conducts the

Symphonic Wind Ensemble and teaches undergraduate and graduate conducting.

Dr. Gage is currently in his tenth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has numerous publications including articles in the *Kansas Music Review Journal*, the *Ohio Music Educators Journal*, *TRIAD*, the *National Band Association (NBA) Journal* and the *NBA Newsletter*. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States and Canada. Gage also recently guest conducted the U.S. Army Band: *Pershing's Own* and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble (SWE) and the YSYO were guest performers at the 1998 and 2000 OMEA State Music Convention with the YSYO scheduled to appear again at the 2002 North Central MENC/OMEA Convention in Cleveland. In April of 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville, Tennessee. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE released its first produced compact disc, *Lions, Jesters and Dragons, Oh My* in the fall of 1998 and its second CD project, *Star Wars and Other Scores* in December 2000. A third CD, *Carnival*, was recorded in the spring of 2002 and is scheduled to be released in November 2002. Gage's groups have also performed at state music conventions in Kansas and New York. He serves on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as *Distinguished Professor* at YSU. Professor Gage's biography has been listed on two occasions in the *Who's Who Among America's Teachers Journal*.

---

In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra (OH), and the Jimmy Dorsey Jazz Orchestra; he was also a marimba concerto soloist with the Fredonia Symphony Orchestra. From 1987-89 he served as the President of the International Association of Jazz Educators--New York State Chapter.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, sons Matthew and Brendan, and daughter Claudia.

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## ***Friends of YSU Bands***

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If you are not currently on our e-mailing list and would like to be, please contact by e-mail:

Dr. Stephen L. Gage, Director of Bands  
Youngstown State University  
Dana School of Music  
1 University Plaza  
Youngstown, OH 44555-3636  
(330) 941-1832  
E-Mail: [slgage@cc.ysu.edu](mailto:slgage@cc.ysu.edu)

This program is being recorded by Dr. Lee Brooks, President of Concert Masters Recording Company in Canton, Ohio (330) 456-3916 or E-mail: [cmasters@ezo.net](mailto:cmasters@ezo.net). There are order forms in this program for you to secure a live CD recording!

**Youngstown State University  
Symphonic Wind Ensemble  
Dr. Stephen L. Gage, Conductor  
Fall 2002 Personnel**

**FLUTE/PICCOLO**

Michelle Logan, Pittsburgh, PA  
Megan Neal, Montour, PA  
Jackie Roundtree, Pittsburgh, PA  
Emily Voye, Burgettstown, PA \*  
Heather Young, Cortland

**OBOE/ENGLISH HORN**

Corina Hoover, Tussey Mountain, PA  
Lauren Hosking, Girard \*  
Julie Johnston, Berea

**BASSOON/CONTRABASSOON**

Stephanie Beighley, Apollo, PA  
Kenneth Brown, Boardman  
Amy Sabol, Brookfield

**E♭ and B♭ SOPRANO CLARINET**

Paula Begovich, Apollo, PA  
Nicole Bradford, Harmony, PA  
Pamela Kennedy, Cranberry Twp, PA  
Kristen Mather, Liberty, Concert Master  
Sherry Nold, Transfer, PA  
Courtney Polenik, New Wilmington, PA  
Aaron Scott, Pittsburgh, PA \*

**BASS CLARINET**

Stephanie Dambach, Pittsburgh, PA  
Reid Young, Poland \*

**CONTRA ALTO CLARINET**

Jessica Heisel, Pittsburgh, PA

**SOPRANO & ALTO SAXOPHONE**

Allen Cordingley, Lawrence University # \*  
Angel Negrin, Duquesne University #

**TENOR SAXOPHONE**

Gregory Pflug, Vandergrift, PA

**BARITONE SAXOPHONE**

Durk Hutmacher, Beloit

**HORN IN F**

Joseph Clark, North Jackson  
Micah Johnson, Beloit  
Christopher Palmer, Shenango, PA  
Lori Taylor, New Wilmington, PA \*  
Adam Zagotti, Salem

**TRUMPET/CORNET**

Joseph Badaczewski, Pittsburgh, PA  
Joshua Hawkins, Lisbon  
Chad May, Brockway, PA  
Sidney Shuler, Shenango, PA \*  
Clinton Sickles, Charleroi, PA  
Jeffrey Smith, Slippery Rock, PA

**TROMBONE**

Michael Boscarino, Cranberry Twp, PA  
Carl Newyear, Willoughby  
John Shanks, Boardman  
Michael Shevock, Clarion State  
University, PA # \*

**EUPHONIUM**

Timothy Shade, Grove City  
Christina Veneron, Greece, NY) \*

**TUBA**

Everett Beeman, Ashtabula \*  
Daniel Himmilein, Willoughby  
Zade Nahaas, Niles

**PERCUSSION**

Elizabeth Bartley, Willoughby South  
Nathan Douds, Portersville  
Joanna Fuchs, Franklin, PA  
Joshua Haggerty, Warren  
Craig Hill, Liberty \*  
Sarah Sexton, North Jackson

**PIANO**

Erin Best, Lakeview

---

\* -- Section Leader  
# -- Graduate Student

The personnel is listed alphabetically to emphasize the importance  
of each member to the entire ensemble.

**DANA SCHOOL OF MUSIC  
WOODWIND, BRASS, STRING  
BASS & PERCUSSION FACULTY**

Kathryn Thomas-Umble, Flute/Piccolo  
Tedrow Perkins, Oboe/English Horn  
D. William Byo, Bassoon/Contrabassoon  
Robert Fitzer, Clarinet  
Kent Engelhardt, Saxophone/Clarinet  
James Umble, Saxophone  
Allen Cordingley, Saxophone  
William B. Slocum, French Horn  
Christopher Krummel, Trumpet  
John E. Veneskey, Trumpet  
Michael Crist, Trombone  
Michael Shevock, Trombone  
John Turk, Tuba/Euphonium  
Glenn Schaff, Percussion  
Janet Pemberton, Percussion  
Ron Coulter, Percussion  
Caroline Oltmanns, Piano

**2002-03 YSU BAND STAFF**

Stephen L. Gage, Director of Bands  
John E. Veneskey, Associate Director of Bands  
Joseph Gervase, Graduate Assistant  
Heather Sirney, Graduate Assistant  
Robert Seebacher, Band Librarian  
Emily Voyer, Uniform/Equipment Manager  
Reid Young, Uniform/Equipment Manager



**2002-03 YSU Symphonic Wind Ensemble,  
 Concert Band, Symphonic Band,  
 University Band & Dana Chamber Winds  
 CONCERTS**

## 2002

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- |                          |   |
|--------------------------|---|
| Monday<br>October 21     | YSU Symphonic Wind Ensemble<br>8:00 P.M., Powers Auditorium<br>Featuring: John R. Turk, Tuba                    |
| Wednesday<br>November 13 | Chamber Winds<br>12:15 P.M., Butler Art Museum  |
| Saturday<br>November 16  | YSU SWE & Concert Band<br>OMEA District V Convention<br>11 A.M., Kilcawley Chestnut Room.                       |
| Wednesday<br>November 20 | Concert Band<br>8:00 P.M., Kilcawley Center Chestnut Room   |
| Monday<br>December 2     | Symphonic Wind Ensemble Concert<br>8:00 P.M., St. John's Episcopal Church<br>Featuring: Dr. Ronald Gould, organ |

## 2003

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|--------------------------|--|
| Wednesday<br>February 19 | Chamber Winds Concert<br>12:15 P.M., Butler Art Museum   |
| Monday<br>February 24    | Symphonic Wind Ensemble Concert<br>7:30 P.M., Raidel Auditorium<br>Lakeview HS--Ken Young, Director<br>Featuring: Dr. Glenn Schaft, percussion |
| Monday<br>April 14       | Concert Band Concert<br>8:00 P.M., Powers Auditorium   |
| Tuesday<br>April 15      | YSU Honors Convocation: Concert Band<br>7:00 P.M., Kilcawley Center Chestnut Room  |
| Wednesday<br>April 16    | Dana Chamber Winds<br>12:15 P.M., Butler Art Museum  |
| Wednesday<br>April 16    | University Band & Chamber Winds<br>8:00 P.M., Kilcawley Center Chestnut Room   |
| Monday<br>April 28       | Symphonic Wind Ensemble<br>8:00 P.M., Old North Church of Canfield   |

## **Happenings At The College Of Fine & Performing Arts**

- Oct. 23 Dana Percussion Ensemble  
12:15 pm, Butler Institute of American Art
- Oct. 27 Dana Early Music Ensemble, directed by Laura Buch  
4:00 pm, Bliss Recital Hall
- Oct. 29 Misook Yun Voice Studio Recital, 8 pm – Bliss Recital Hall
- Oct. 30 New Music Society Annual Fall Concert, directed by Robert Rollin, 12:15 pm, Butler Institute of American Art
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8:00 pm, Bliss Recital Hall
- Nov. 6 The University Chorus and the Dana Chorale  
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8:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$
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- Nov. 19 Dana Clarinet Ensembles  
8:00 pm, Bliss Recital Hall

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Presents

Guest Artist:  
John Hollenbeck  
with the

Claudia Quintet

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Tuesday, October 22, 2002  
8:00 P.M.  
Spotlight Arena Theater



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## ***Program***

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**Selections to be announced on stage.**

## **Liner notes from The Claudia Quintet CD**

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I first got wind of drummer and composer John Hollenbeck about five years ago, not so long after I moved to New York City. According to the Village Voice, there was a smart new music scene bubbling up in the East Village at a healthy distance from the well established, capital-D "Downtown" scene centered around the Knitting Factory and Hollenbeck was somewhere near the center of it.

In specific, something besides java was brewing at alt.coffee, a homey little Internet café that resembled a college dorm room with a service counter. Every Monday night, the venue played host to the Refuseniks, an intrepid little trio of musical explorers comprised of Hollenbeck, accordion player Ted Reichman then making waves as a member of Anthony Braxton's latest bands and David Krakauer's turbocharged klezmer trio and bassist Reuben Radding. Many patrons did their level best to ignore the group as they surfed the web, but eventually word began to spread about the new music percolating at the coffeehouse.

One night early in the band's run, a woman named Claudia came forth from the throng to profess her ardent admiration for the band. "She rambled on and on about how she was going to make our gig a regular thing she was going to tell all of her friends," Hollenbeck recalls. "When she was done captivating me with her good intentions, Reuben and I sauntered up to our instruments for the next set. He softly whispered to me, 'She's never coming back.'"

Radding's premonition proved accurate, the Refuseniks never saw Claudia again. "We tried to continue the relationship with casual fibs," Hollenbeck says, "like, 'Hey, I saw Claudia on the street,' or 'Claudia left me a message that she is definitely

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coming this week.' But Claudia maintained her absence. Eventually, Radding joined her, abandoning New York in pursuit of higher education.

After a few months, Hollenbeck gathered a group of friends to form a new quintet. Alongside Reichman, the drummer enlisted the staggeringly inventive vibraphonist Matt Moran (who would come to be his closest musical partner), clarinetist/saxophonist Chris Speed and bassist Drew Gress. Moran was as yet unknown to most New Yorkers, but Speed's slippery microtones and Gress's assertive melodicism were familiar elements of saxophonist Tim Berne's teeming music.

Surprisingly, Claudia joined the new band as well, as its namesake and resident muse. "I called the group the Claudia Quintet in homage to Reuben," Hollenbeck says, "and I also wanted the group to have a sensitive, feminine quality." He hoped to downplay his leadership, in order to emphasize the ensemble. Since he intended to have the band play fully notated works as well as improvisations, Hollenbeck also saw in the name a parallel to the conventions of chamber music ensembles like the Arditti Quartet.

Whether intentional or not, Claudia lent yet another quality to her namesake a slippery sort of elusiveness that makes the band impossible to pin down and define. Is the Claudia Quintet a jazz band? A chamber ensemble?

Truthfully, like its antecedents from the Modern Jazz Quartet to the Anthony Braxton Quartet, the band is both, and everything in between. A classically trained composer, Hollenbeck girds the opening "Meinetwegen" with rigorous structure yet the music moves and lives and breathes naturally, flowing organically from an initial melodic kernel. Voicings shift amongst groupings of clarinet, vibraphone and accordion establishing the group's signature shimmer while Gress's solid drive and Hollenbeck's light, lithe beat give the track undeniable propulsion. True to the paradoxical Claudia, somehow "Meinetwegen" is simultaneously swift and unhurried.

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"a-b-s-t-i-n-e-n-c-e" weds scrabbling free improv to odd-metered funk, while revealing both percussionists' penchant for extending their sonic palettes through the use of cheap plastic toys. "Love Song for Kate" allows Gress and Speed to wax unapologetically rhapsodic in one of Hollenbeck's loveliest melodies. The three "Thursday" pieces paint a composite portrait of Hollenbeck's "favorite day of the week," from the luminous church chords of the first segment through the Morton Feldman-inspired static washes of the second and the simple children's song of the third.

"Burt and Ken" is one of the first pieces Hollenbeck wrote for the quintet. The title is a clever twist on the names of its two real-life dedicatees. The two distinct characters are sketched as deftly as Florestan and Eusebius, Schumann's compositional ego and id. "after a dance, we have a pint with Gil and Tim" refers to Gil Evans, who inspired the pastel modal vibraphone and military drum patterns of the second section, and Tim Berne, whose angularity is echoed in the first section. Hollenbeck refers to "No D" as a "Braxtonish prog-funk ditty," proving that even at its brainiest, he intends the music to be fun for both player and listener.

The concluding "Visions of Claudia" recaps the Claudia saga, from initial admiration to growing frustration and, eventually, angry resignation. Still, her loss is clearly our gain. Claudia may have jilted Hollenbeck in his Refuseniks days, but in an odd way she inspired him to assemble one of New York's most consistently creative, innovative and hard to pin down bands, and endowed the band with her elusive mystery. Thanks, Claudia wherever you are.

Steve Smith



## ***Claudia Quintet***

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**JOHN HOLLENBECK** has created a body of work that challenges all boundaries. Exceptionally creative and versatile, Hollenbeck continues to create a passionate new musical language based on world rhythms, lyricism, and spirituality. His performing and recording career has spanned such areas as big band and small group jazz, tango and other Latin-tinged styles, new klezmer, ambient rock, and cutting-edge work that defies categorization. John's music is a bold attempt to combine a wealth of experience into a style that is as accessible as it is advanced.

Starting in the fall of 2001, John released three discs on the new CRI jazz imprint Blueshift: *The Claudia Quintet*, featuring Chris Speed, Matt Moran, Ted Reichman and Drew Gress, reveals tremendous wit, tasteful improvisation, strong melodies and equally strong grooves. *Quartet Lucy*, featuring Theo Bleckmann, Dan Willis and Skuli Sverrison, is a union of spacious, understated ethereal, spiritual moods which reflect the influences of Brazilian and other world music folk traditions. *no images* is an eclectic composer's statement featuring an all-star team including David Liebman, Ben Monder, Ellery Eskelin, Dr. Martin Luther King, Jr. and others.

Hollenbeck's most high-profile work has been with Meredith Monk, Bob Brookmeyer's New Art Orchestra, and the Cuong Vu Trio. He has also been a frequent performer with the Maria Schneider Big Band, the BMI Orchestra, the Village Vanguard Orchestra, Michael Moore, Achim Kaufmann, and Jim McNeely. He has been a fixture in Germany with Bob Brookmeyer, the WDR Big Band, and with commissions of his own, including a recent chamber piece, *The Cloud of Unknowing*, commissioned by the Bamberg Choir and issued on the Edel Classics label.

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Outside of jazz, John Hollenbeck has worked with David Krakauer's Klezmer Madness, Frank London (of the Klezmatics) and projects in Colombia with Antonio Arnedo and in Argentina with Fernando Tarres and former Piazzolla pianist Pablo Ziegler.

John Hollenbeck's compositions combine elements of his education and experiences in jazz, world, popular and classical music. John earned both a B.M. in Percussion and an M.M. in Jazz Composition from the Eastman School of Music. He has earned numerous awards, grants and commissions, including a Meet the Composer grant and a National Endowment for the Arts grant. He won the Jazz Composers Alliance Composition Contest in 1995 and 2002; the 2002 IAJE Gil Evans Fellowship; the 2003 ASCAP/IAJE Commission; and was recently awarded a grant from Arts International to travel with his Claudia Quintet to Brazil. John created and performed the percussion score to Meredith Monk's "Magic Frequencies" and her ensemble's newest work "Mercy", in collaboration with Ann Hamilton, which will be released in October 2002 on the ECM label.

**MATT MORAN** "plays the vibraphone like a speed-chess master, always darting off into flurries of ingenious, unexpected activity" (Village Voice). He has performed and recorded with artists as diverse as Lionel Hampton, Paul Bley, Combustible Edison, Ellery Eskelin, and Merita Halili. Moran's sound is integral to an innovative group of New York musicians who blur the boundaries of composition, improvisation, and folk traditions.

In May of 1995 Moran received a Master of Music degree in jazz composition from New England Conservatory in Boston, where he studied with the visionary composer and multi-instrumentalist Joseph Maneri. Since moving to New York in 1995 he has performed extensively both as leader and sideman, including billings for the JVC Jazz Festival, Lincoln Center Out-of-Doors, and the Vision Festival, as well as leading tours in the U.S. and Europe.

In April 2001 the Brooklyn Academy of Music Cafe premiered Moran's "Berance", a piece commissioned by BAM, which brought Balkan music into a new music context. Composers' Recordings Inc. recently issued the debut CD by Sideshow, Moran's project dedicated to the songs of Charles Ives. Moran has also received funding from Meet the Composer and the Trust for Mutual Understanding.

Also active as a performer, teacher, and curator in the Balkan folk music scene, Moran plays traditional percussion with Lefteris Bournias,

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the Kolevi 6, Merita Halili, and other master musicians from the Balkans who have immigrated to New York. With Slavic Soul Party!, he sparked "Balkan Cabaret", a downtown music series for Balkan and Balkan-inspired music.

Moran currently leads the groups Sideshow and Slavic Soul Party! He is also a member of the Mat Maneri Quintet, Theo Bleckmann's ensemble, the Dan Levin Quartet, the Kolevi 6, and Zlatne Uste Balkan Brass Band.

Born in Seattle in 1967, composer-saxophonist-clarinetist **CHRIS SPEED** began playing music at age five on the piano, adding the clarinet and orchestra rehearsals at age eleven, and started concentrating on jazz, improvisation and the tenor sax in high school. In 1987 he moved to Boston, began studying at the New England Conservatory, and co-formed Human Feel (with Andrew D'Angelo and Jim Black).

A resident of Brooklyn since 1992, Chris made his initial contribution to New York City music as a member of Tim Berne's bloodcount. He has since worked with Myra Melford (The Same River Twice), Dave Douglas (Witness, Sextet and Sanctuary), Ben Perowsky (BPTrio), Steven Bernstein (MTO), John Zorn and Mark Dresser. Chris's own bands include Pachora, a BalkanRom influenced band with three recordings on Knitting Factory Records (Ast, Unn and Pachora); yeah NO, which has three CDs on Songlines (Emit, Deviantics and yeah, No), and Trio Iffy, which debuted in 2000 on KFR.

The past year he has been touring with Uri Caine, Slavic Soul Party, Alas No Axis, the Claudia Quintet, Pachora, Man Bites Dog (from Amsterdam) and Sultry(l).

**TED REICHMAN** was born in Houlton, Maine in 1973. He studied jazz piano at the New England Conservatory Preparatory School during his high school years and received a bachelor's degree in Music from Wesleyan University in 1994.

At Wesleyan, Reichman studied with composer Anthony Braxton, who began hiring him for performances and recordings when Reichman was 19. Reichman recorded eight CD's with Braxton (at most recent count) and performed with him throughout Europe and America in duo, quartet, chamber ensemble, and orchestral settings. Reichman also served on the board of directors of Braxton's Tricentric

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Foundation, assisting Braxton in the production of his Trillium R opera, as well as other performances of Braxton's larger works. Reichman's reflections on his studies and work with Braxton were published in the book *Mixtery: a festschrift for Anthony Braxton* (Graham Lock, editor, Stride Publications, 1995).

Since moving to New York City in 1994, Reichman has been active as a performer, composer, and concert promoter. Concentrating on the accordion, Reichman has forged a personal style based on jazz, new music, rock, and traditional Jewish and Eastern-European music. Recent work has included Projects with Sue Garner, Catherine Jauniaux, Sam Phillips, Marc Ribot, Roberto Juan Rodriguez, Tortoise, and Sanda Weigl. Ted has also performed in the ensembles of Jim Black, Oren Bloedow & Jennifer Charles (Elysian Fields), Uri Caine, Eugene Chadbourne, Dorgan, and Guy Klucevsek. Reichman also appears on Paul Simon's Grammy-nominated album, "You're The One."

Reichman has also worked with some of the world's greatest performers of klezmer, Ashkenazic Jewish dance music, including Alicia Svigals and Frank London of the Klezmatics. Reichman was a member of master clarinetist David Krakauer's ensemble Klezmer Madness with which he recorded two cd's and toured extensively throughout Europe and North America.

In addition to his performances, Reichman has been working to create new opportunities for musicians in New York City. His first venture as concert promoter was at alt.coffee on Avenue A in NYC's East Village. The critically acclaimed concert series was documented on "the alt.coffee tapes" CD released on Reichman's Katahdin Recordings label. Reichman's next concert at series, at Tonic, would permanently change the concert landscape in New York City when he turned to reins over to John Zorn, who helped it become one of the world's major venues for adventurous music.

Bassist/composer **DREW GRESS** performs extensively with artists on the cutting edge of contemporary improvised music. His latest project as a leader, Spin & Drift (Premonition Records), features Drew's original compositions, as well as his pedal steel guitar playing. He also leads the quartet Jagged Sky; their debut recording, *Heyday* (Soul Note) was released in 1998 to widespread critical acclaim. Previously, he was a founding member of the cooperative quartet Joint Venture, producing three albums for Enja, Joint Venture, Ways, and Mirrors in the early 1990s.

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When Drew is not leading his own ensembles, he can be heard with the Dave Douglas String Group and Witness, Uri Caine's Bach Project and Trio, the Don Byron Quintet, Tim Berne's Paraphrase, the Fred Hersch Trio, Andy Laster's Hydra, the Marc Copland Trio, the Bill Carrothers Trio, Ralph Alessi's Quintet, and Lee Konitz's Trio.

Drew has toured North, South, and Central America, Europe, and Asia, and has served as Artist-in-Residence at St. Petersburg Conservatory in Russia and at the University of Colorado-Boulder. He has received grants from the National Endowment for the Arts and Meet the Composer, and currently resides in New York.

**The YSU Jazz Studies Program would like to thank the following people for making this evenings performance possible:**

***YSU Jazz Society  
Student Government  
Provost Tony Atwater  
Dean George McCloud  
Joe Edwards  
Ted Perkins  
Kent Englehardt  
David Morgan  
Joe Cary  
Jennifer Cambouris***

**YSU JAZZ STUDIES CALENDAR  
FALL SEMESTER**

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- Nov. 18** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley
- Nov. 25** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley
- Dec. 4** Jazz Combos, 8:00 pm, Chestnut Room, Kilcawley

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# Percussion Ensemble

Janet Pemberton, director  
Ron Coulter, assistant director



Butler Institute of American Art  
Wednesday, October 23, 2002  
12:10 p.m.





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## ***PROGRAM***

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### **River is the Way (1998)**

Daniel McCarthy  
(b. 1955)

### **From Album for the Young (1878)**

No. 3 The Hobby Horse

No. 24 In Church

No. 13 Folk Song

Peter Tschaikovsky  
(1840-1893)  
arr. Ruth Jeanne

### **Spanish Dance (1892-1900)**

Enrique Granados  
(1867-1916)  
arr. Ron Fink

### **Tribeca Sunflower (1993)**

Julie Arlene Spencer  
(b. 1962)

### **Hook (1992)**

Graham Fitkin  
(b. 1963)

**Thanks to** Avedis Zildjian Cymbals, GMS Drums, Remo Inc., and ProMark Inc. for their product and artist support and Universal Percussion Inc. and the Struthers Drum Shop for their product donations to the YSU Jazz Studies Program.

## ***Janet Pemberton***

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**Janet Pemberton** is an active percussionist and teacher in the northeast Ohio area. Janet performs with the Cleveland Opera Orchestra and the Cleveland Chamber Symphony, an ensemble specializing in the performance and recording of new music. She also performs with BATTU, a percussion quartet that offers educational performances emphasizing world music. Janet is on the Artists Roster for Young Audiences of Greater

Cleveland and conducts workshops and residencies at area schools. She has been on the percussion faculty at Youngstown State University since 2001. Janet Pemberton holds degrees from Indiana University and the University of Akron.

## ***2003 UPCOMING PERCUSSION EVENTS***

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January 15 Percussion Art Ensemble  
Butler Institute of American Art, 12:15 pm

February 26 Dana Percussion Ensemble  
Directed by Glenn Schaft  
Butler Institute of American Art, 12:15 pm

March 28 YSU Percussion Ensemble  
Directed by Glenn Schaft  
Chestnut Room, Kilcawley Center 8:00 pm

**Youngstown State University  
Percussion Ensemble  
Janet Pemberton, Director  
Ron Coulter, Assistant Director**

James Abate, Ripley, NY  
Luke Balogh, Struthers  
Elizabeth Bartley, Willoughby  
Edward Burden, Niles  
James Caligiuri, Heidelberg  
Ron Coulter, Hermitage, PA  
Jason Detec, Lowellville  
Derek Dixie, Youngstown  
Nathan Douds, New Castle, PA  
Robert Flamino, New Castle, PA  
Joanna Fuchs, Franklin, PA  
Joshua Haggerty, Warren  
David Hepler, Clarion, PA  
Craig Hill, Girard  
Vincent Lucente, Austintown  
Robert Maine, Greenford  
Christopher Massey, Uniontown  
Steven Mauch, Hubbard  
Priscilla Maynard, Diamond  
Sarah Sexton, Jackson Milton  
Dallas Shreve, Youngstown  
Patrick Wagner, Cuyahoga Falls

## ***YSU PERCUSSION PROGRAM***

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The **YSU Percussion Program** directed by by Dr. Glenn Schaft, includes approximately 23 majors in various performance and education degree programs. The percussion curriculum encourages musical and cultural versatility and includes private lessons, small group classes, percussion seminar class, percussion methods courses, percussion ensemble, and independent study courses. The percussion faculty also includes Janet Pemberton – adjunct instructor, Ron Coulter - graduate percussion teaching assistant, and James Abate - graduate assistant in marching percussion. Each percussion major may choose a degree specialization track from among the comprehensive, symphonic, jazz and commercial drum set, jazz vibraphone, keyboard percussion, ethnic percussion, contemporary music, and marching percussion tracks.

The YSU Percussion Ensemble program includes performance, touring, and recording experiences in contemporary percussion chamber music, marimba ensemble repertoire, various Latin Percussion Groups, and student compositions.

## ***FRIENDS OF YSU PERCUSSION***

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For event information please contact: Dr. Glenn Schaft – e-mail - <[geschafft@cc.ysu.edu](mailto:geschafft@cc.ysu.edu)>, phone (330) 941-3643, or visit our web site at [www.fpa.ysu.edu](http://www.fpa.ysu.edu)

If you wish to be included on our percussion mailing list please sign-up at the concert or e-mail your postal address to Dr. Glenn Schaft.

## ***FORMER GUEST ARTISTS***

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Anthony DiSanza – multiple percussion  
Robert Van Sice – marimba  
Ruben Alvarez – Afro-Cuban Percussion  
Johnny Lee Lane – rudimental snare drum  
So Percussion Group  
Janet Pemberton – orchestral percussion  
Darryl Pellegrini – jazz drum set  
Ako Toma & Mark Berry Duo  
Evelyn Glennie - international soloist  
Michael Spiro - Afro-Cuban  
John Riley - jazz drum set  
Sam Denov - orchestral percussion  
Michael Burritt – marimba  
Dr. Larry Snider - mind-body learning techniques  
Ted Rounds – marimba  
Tom Freer - orchestral percussion  
Doug Walter - marimba and jazz vibraphone  
Battu World Percussion Group  
Random Access Percussion Quartet  
Rob Ferguson - marimba  
Scott Ney - Venezuelan maraca music  
Kevin Downs - percussion education and retail

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**a.**



**b.**



**c.**



**d.**



**e.**

- **1. Peter Tschaikovsky** His father was a mine inspector. He started piano studies at five and soon showed remarkable gifts; his childhood was also affected by an abnormal sensitivity. At ten he was sent to the School of Jurisprudence at St. Petersburg, where the family lived for some time. His parting from his mother was painful; further, she died when he was 14 - an event that may have stimulated him to compose. At 19 he took a post at the Ministry of Justice, where he remained for four years despite a long journey to Western Europe and increasing involvement in music. In 1863 he entered the Conservatory, also undertaking private teaching. Three years later he moved to Moscow with a professorship of harmony at the new conservatory. Little of his music so far had pleased the conservative musical establishment or the more nationalist group, but his First Symphony had a good public reception when heard in Moscow in 1868.
- **2. Daniel McCarthy** is Chair of the Composition and Theory Section at the University of Akron School of Music. He is the founder and Director of the American New Arts Festival in Akron, Ohio, founder and former director of the Midwest Composers' Forum, and former Co-chair of the Indiana State University Contemporary Music Festival. During the summer, McCarthy is a resident composer and teacher of composition at the Interlochen Center for the Arts.
- **3. Graham Fitkin** was born in West Cornwall in 1963, Graham Fitkin studied at Nottingham University with Peter Nelson and Nigel Osborne and at the Koninklijk Conservatorium, Holland with Louis Andriessen. He has written extensively for dance, winning various awards and working with, amongst others, Wayne McGregor's Random Dance, the Royal Ballet, Shobana Jeyasingh Dance Company, New York City Ballet, Pacific Northwest Ballet and Munich Ballet. From 1994-96, Graham was



composer-in-association with the Royal Liverpool Philharmonic Orchestra, for whom he wrote five orchestral works. This led to commissions from the Hallé, BBC Philharmonic and London Chamber Orchestra. In 1996 he launched the Graham Fitkin Group. This is now a nine-piece ensemble and performs in the UK and Europe. In 1997-98 he was Composer in Residence at the Harbourside Centre in Bristol.

- **4. Enrique Granados**, 1867–1916, Spanish composer and pianist, b. Havana; studied at Barcelona with Felipe Pedrell. His most significant works are those for the piano in which he created the peculiarly Spanish manner later used by de Falla. *Goyescas* (1911), a set of piano pieces that later formed the basis for an opera of the same name, is his outstanding work. He appeared as a pianist in Paris and Spain, and Casals and Saint-Saëns were among artists who performed with him and admired his style.
- **5. Julie Arlene Spencer**, born 1962 in Indiana, Composer, marimbist and percussionist, draws inspiration from multiple sources, including Western classical and contemporary music, jazz, and West African, North Indian, and Indonesian traditions. Spencer received a B.F.A. and the Performer's Certificate from the Eastman School of Music, and a Master's degree from the California Institute of the Arts. The recipient of a fellowship from the National Endowment for the Arts and numerous commissions, she is also the co-founder of Spencer Blume Publishing. After adjunct faculty positions at CalArts and the University of Michigan, Spencer currently lives in Portland, Oregon, and is active as a freelance composer and performer.

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Youngstown State University  
College of Fine and Performing Arts

DANA SCHOOL OF MUSIC

The Dana Early Music Ensemble

presents

*Musical Pilgrims:*

*A Voyage from Medieval Spain  
to  
the New World*

*Laura Buch, Director*

---

Bliss Recital Hall  
Sunday, October 27, 2002  
4:00 p.m.

— PROGRAM —

Medieval Songs & Dances:

Ondas do Mar Vigo

Martin Codax  
(13th century)

Dance: Bel Fiore

Anonymous  
(c. 1300)

Nostra Phalens

Codex Calixtinus  
(12th century)

Dance: Chominciamento di Gioia

Anonymous  
(c. 1300)

Stella Splendens

Anonymous  
(14th century)

Dance: Nota

Anonymous  
(c. 1300)

Una sanosa porfia

Juan del Encina

Sonata #16 for 3 violins

G.B. Fontana  
(c.1589 - c.1630)

Mi libertad	Juan del Encina (1468-1529)
Spagnoletta	Michael Praetorius (c.1571 - 1621)
Pase el agoa	Anonymous (c. 1500)
Fata la parte	Juan del Encina
L'Harpe de melodie	Jacob Senleches (fl. 1380s)
Recordar Jilguerillos	Juan de Araujo (1646 - 1712)

— *PERSONNEL* —

*Strings:*

Nicole Bloam - violin & viola

Zachary Miller - violin

Natalie Sahyoun - violin

Hayley McEwing - 'cello

*Percussion:*

James Abate

*Organ:*

Catherine Carroll

*Singers:*

Nicole Bloam - soprano

Natalie Sahyoun - soprano

C. Rosa Rodriguez - alto

Laura Buch - alto

YSU



Dana Concert Series



THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

Presents

*Misook Fun*  
*Voice Studio*  
*Recital*

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Bliss Recital Hall  
Tuesday, October 29, 2002  
8:00 p.m.





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to the soul of our culture.*

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## **Program**

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### **Se tu m'ami se tu sospiri.....**

Giovanni Battista Pergolesi  
(1710- 1736)

Shannon Kennedy, Soprano  
Accompanist: Leslie Gent

If you love me, if you sigh only for me, dear shepherd, I am sorrowful for your sufferings; yet I delight in your love. But if you think that I must in return love only you, Little shepherd, you are subject to deceiving yourself easily. The beautiful purple rose will Silvia choose today; with the excuse of its thorns, tomorrow, then, will she despise it. But the advice of the men I will not follow - Just because the lily pleases me, I do not have to despise the other flowers.

### **Into the Night**

Clara Edwards  
(1880-1974)

Brianne Kochunas, Soprano  
Accompanist: George Harris

### **Che fiero costume**

Giovanni Legrenzi  
(1625-1690)

Ann Clabough, Soprano  
Accompanist: Jessica Stauffer

How cruel are the ways of that pitiless god to make us worship him by making us suffer! The treacherous deity compels me in my passion to idolize a pleasing appearance.

O evil fate, that a sightless infant, his mouth still full of milk, can command my respect. Yet this false and barbarous tyrant has entered through my eyes to bring me grief.

### **A New Life from "Jekyll and Hyde"**

Frank Wildhorn

Anna Kohler, Soprano  
Accompanist: Rebecca Klamer

Synopsis of Jekyll and Hyde:

Henry Jekyll has a father who is very ill and he is obsessed with experimenting and finding a way to separate good and evil inside every human being. In order to do this he needs to experiment with a person but the Board of Governors denies him this. Jekyll's friend tries to cheer him up by taking him to a night club with girls and he meets Lucy (the girl who sings a new life) who is trying to make something of

---

herself. Jekyll decides to make his own self the subject of his experiment and he disappears from society and even his closest friends. One night Lucy comes to him for she has been badly beaten by a man at the club. Lucy is overwhelmed by his kindness as Jekyll treats her wounds and she kisses him. Lucy tells Jekyll the name of the man who beat her....Edward Hyde, which is Henry Jekylls other personality. Hyde commits vicious murders. The experiment becomes more out of control and his two halves battle each other. He finds himself at his own wedding standing before his bride Emma. But it is Hyde who is present and he kills a guest and threatens Emma. Emma talks to Jekyll and somehow finds the strength to let her go. The Jekyll in Hyde cannot battle the force of Hyde any longer and drives his body into the sword of his good friend killing himself.

**My Lord and Master**  
from "The King and I"

Rodgers and Hammerstein

Melanie Marceau, Soprano  
Accompanist: Leslie Gent

Synopsis: The King and I is musical about a woman who goes to Siam to teach the children of the King. While there she is exposed to the customs of polygamy and concubines one of these being Tuptim who sings the song "My Lord and Master". Anna teaches the children and helps the crown prince ascend to the throne upon the death of his father the king. She is also responsible for the abolishing of the bowing custom which represented groveling. Tuptim is a concubine who is unhappy with her state in life and wishes to be free so she can marry the man she loves. She is a young girl probably no more than fifteen but able to understand that she is not being treated fairly and she longs for better.

**Little David, Play Your Harp**

Philip Kern  
(1949- )

Randi Harding, Soprano  
Accompanist: Ruth Mosher

**An die Musik**

Franz Schubert  
(1797-1828)

Samantha Schidemantle, Soprano  
Accompanist: George Harris

You lovely art, in how many gloomy hours, when life's fierce orbit  
entangled me, have you kindled my heart to warmer love, have you  
carried me away to a better world.

Often has a sigh, flown from your harp-- a sweet, holy chord from you--  
unlocked for me the heaven of better times. You lovely art, I thank you  
for this. You lovely art, I thank you.

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**Una Donna a quindici anni**  
from opera "Cosi fan tutte"

W.A. Mozart  
(1756-1791)

Ruth Mosher, Soprano  
Accompanist: George Harris

A girl of fifteen years must know every great way. Where the devil has the tail, what is good, or what is bad. Must know the tricks that make fall in love the lovers. Pretend laugh, pretend weep, invent the beautiful reason. Must in a moment give the right to 100 with the pupils (eyes) speak with 1,000. To give hope to all, beautiful or ugly, to know to hide oneself without confusing oneself without blushing, to know how to lie, and such a queen from the high throne with the "I can" and "I want" to make them obey. It seems that they have taste Of much doctrine, long live Despina, that knows how to serve.

Synopsis of opera *Cosi fan tutte*  
("They All Do It")

Mozart's final comic opera, *Cosi fan tutte*, a laughing look at the twists and turns of romantic love, was originally attacked for portraying faithless women. Some early performances were even accompanied by apologies for the frivolous plot. The story begins in a Neapolitan café, where two young men, Ferrando and Guglielmo, argue with the older and more skeptical Don Alfonso that their fiancées, the sisters Fiordiligi and Dorabella, would never betray them. Aided by Despina, the sisters' maid, the men hatch a plot to test the women's loyalty. They disguise themselves as soldiers and woo each other's lovers, managing through various tricks to win over the initially reluctant women. As deeper feelings surface, however, the suitors become uneasy with their antics, and once the deception is unmasked, the four reunite, though who pairs up with whom remains a mystery.

**I Attempt**  
from *Love's Sicknes*

Henry Purcell  
(1659-1695)

Raquel Bair, Soprano  
Accompanist: Lesley Gent

**Sweeter Than Roses**

Henry Purcell  
(1659-1695)

Paula Jones, Soprano  
Accompanist: Jim Johnson

---

**Mein glaubiges Herze**Johann Sebastian Bach  
(1685-1750)Laura Alexandria Barba  
Accompanist: Lesley Gent

My heart ever faithful, Sing praises, be joyful, My heart ever faithful, Sing praises, be joyful, Sing praises, be joyful, Thy Jesus is near. Away with complaining, away with complaining, Faith ever maintaining, My Jesus is here;

**Lullaby**Cyril Scott  
(1879-1970)Amy S. Liggett, mezzo-soprano  
Accompanist: Ann Clabaugh**Green Finch and Linnet Bird**  
from "Sweeny Todd"Stephen Sondheim  
(1930 - present)Devon M. Gentry, soprano  
Accompanist, Adam Roberts**Du bist die Ruh**Franz Schubert  
(1797-1828)Samantha Kay Bellon  
Accompanist: George Harris

Thou art rest and gentle peace, Thou art longing, and that which stills it. I consecrate to thee, with my joys and griefs, As thy dwelling-place, my eyes and heart.

Enter into me and close thou The gates softly behind thee: Drive other griefs from this breast, Let this heart be filled with thy joys. My world of sight thy radiance Alone can illuminate. O, fill it to the full!

**How Could I Ever Know?**  
from "The Secret Garden"

Lucy Simon

Kristen Ann Marinelli  
Accompanist: Leslie Gent

Synopsis: Based on the novel by Frances Hodgson Burnett, *The Secret Garden* tells the story of Mary Lennox, a lonely little girl who is sent to live with her uncle Archibald in Yorkshire after being orphaned by a cholera epidemic in India. Still grieving over the loss of his beloved wife Lily who died ten years earlier during childbirth and distraught over the condition of his bedridden son, Archibald casts a dark shadow over the manor until Mary discovers a secret garden that had once belonged to Lily. By nursing this garden back to life, Mary somehow restores life to her grieving uncle and his sick son.

---

**Die Nacht**Richard Strauss  
(1864-1949)Kymberly Carbone, Soprano  
Accompanist: George Harris

Out of the forest steps Night, slipping quietly from the trees looking all around-now, beware! Night extinguishes all the world's lights, all flowers, all colors, and it steals the sheaves of wheat from the fields. It takes away everything lovely, the silver ripple of the stream the golden glow of the cathedral's dome Plundered of flowers are the shrubs move closer to me, soul to soul. O, I fear that Night may steal you away from me, too

**P.S. I Love You**

from the film "For the Boys"

Stena J. Buck, Soprano  
Accompanist: Jim Johnson**Someone like you**

from "Jekyll and Hyde"

Frank Wildhorn

Lisa Pittman, Mezzo-soprano  
Accompanist: Jerry Rezanka**Schöne Wiege**Robert Schumann  
(1810-1856)Amy LaLama, Soprano  
Accompanist: Lesley Gent

Pretty cradle of my sorrows, Pretty tombstone of my rest, Pretty town, we must part, Farewell I call to you! Farewell, farewell! Farewell, you holy threshold, Across which my darling would tread, Farewell you sacred spot, Where I first saw her Farewell, farewell!

Would that I had never seen you, Lovely queen of my heart, Never, Never would it then have happened, That I would now be so wretched. I never wished to touch your heart, I never begged for love, All I wished was to lead a quiet life, Where your breath could stir me, Yet you yourself pushed me away from you, Bitter words at your lips, Madness filled my senses, And my heart is sick and wounded. And my limbs are heavy and sluggish, I'll drag myself forward, Leaning on my staff, Until I can lay my weary head, In a cool and distant grave. Pretty cradle of my sorrows, Pretty tombstone of my rest, Pretty town, we must part, Farewell, farewell!

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## Hai gia vinta la causa!

from opera "Le Nozze di Figaro"

Hyun Jin Kim, Baritone  
Accompanist : Jim Johnson

"You Have already won the case!"  
What do I hear!  
Into what trap did I fall?  
Traitors!  
I want to punish you badly;  
the verdict will be as I please.  
But if he should pay the old pretender?  
Pay her! In what way?  
And then there's Antonio,  
who to the insignificant Figaro,  
refuses to give a niece in marriage.  
Cultivating the pride of this fool,  
everything is useful for a deception.  
The die is cast.

Shall I see one of my servants happy,  
while I languish?  
And must he possess an treasure  
which I desire in vain?  
Shall I see the one who aroused  
in me a desire which she, then,  
doesn't have for me, united by the hand  
of love to a miserable creature?  
Shall I see that he will possess  
a treasure i desire?  
Shall I see that?

Ah, no I don't wish you this satisfaction  
of being left in peace.  
You were not born, audacious one,  
to give me torment  
and, furthermore, to laugh  
at my unhappiness.  
Already the lone hope  
of my vindications  
comforts this soul  
and makes me rejoice.

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*Dana Concert Series*

 A black and white illustration of a hand holding a small, dark, rounded object, possibly a musical instrument or a piece of art.

THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

NEW MUSIC SOCIETY

*Annual*

*Fall Concert*

COMPOSERS ENSEMBLE  
Robert Rollin, director

---

Butler Institute

Wednesday, October 30, 2002

12:15 p.m.



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## ***Program***

---

**Speech as in Conversation**

(2001, World Premiere)

Justin Endler

Eduardo Mondujano-Aguilar, flute  
Sara Resnick, clarinet

**Hebraic Prayer** (2002, World Premiere)

Robert Rollin

Gwyneth Rollin, violin  
Robert Rollin, piano

**Sonatina for Clarinet and Piano (1922)**

Arthur Honegger

Modéré  
Lent et soutenu  
Vif et rythmique

Sara Resnick clarinet  
Diane Yazvak, piano

**Ten Variations for Violin Duet**

Mark Walker

Zachary Miller, Natalie Sahyoun, violins

**How's the Weather?** (for Rebecca)

Joel Klamer

(2002, World Premiere)

Justin Endler, Erika Durham, alto saxophones  
Joel Klamer, Kris Sauer, tenor saxophones  
Adam Lahm, baritone saxophone

## **SPONSORS**

The New Music Society is supported by the Dana School of Music, New Music Guild, Inc., College of Fine and Performing Arts, and individual donors.

## ***Program Notes***

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**Speech as in Conversation** is a short one-movement piece that explores the mixed woodwind tone color of flute and clarinet in an interesting rhythmic context. Justin Endler is a sophomore composition/saxophone major at the Dana School of Music.

**Hebraic Prayer** for violin and piano is based on a melody used in the Jewish Saturday morning weekly prayer service the world over. The setting of this melody employs original counter melodies and idiomatic treatment of the two instruments.

Dr. Robert Rollin, Professor of Composition and Theory at the Dana School of Music, Youngstown, Ohio, studied composition at the Juilliard School of Music, the College of the City of New York (Phi Beta Kappa), Cornell University (D.M.A.), and the Musik Hochschule Hamburg (German Government Post Doctoral Fellow) with Mark Brunswick, Robert Palmer, Karel Husa, Gyorgy Ligeti, and Indian musician, Ravi Shankar. He has received awards and grants from the National Endowment for the Arts, A.S.C.A.P. (21 consecutive awards), Meet the Composer, the Lilly Endowment, the American Music Center, Indiana University, Youngstown State University, the Darmstadt Music Festival (Germany), the Bennington Composers Conference (Vermont), and the Ohio Governor's Special Recognition Award for creative excellence.

Dr. Rollin has written over 90 compositions for a variety of media. His works are published by Seesaw Music Corporation, Acoma/Nambe Editions, E. C. Schirmer, Bourne Publications, Transcontinental Music Publications, and Dorn Music Publishers and recorded on the Redwood, Dana, and Acoma-Nambe labels. Dr. Rollin's writings have been published in such journals and magazines as *The Musical Quarterly*, *The Music Review*, *In Theory Only*, *Musical America*, *The Society of Composers Monograph Series*, *Sonus*, *Ex Tempore*, and *SAMUS* (the Journal of the South African Musicology Society).

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Rollin has experimented with new means of combining poetry and the visual arts in his compositions. His tours and study trips have taken him to Seneca, Hopi, Navaho, Zia, Zuni, and Northwest Coast Indian areas and to the Australian Aboriginal Institute in Canberra, Australia in pursuit of cross-cultural interests. He has also been guest composer at the National Young Composers Workshop in Nelson, New Zealand; in Guadalajara, Mexico for performances of his *Violin Concerto*; in Nice, France; and recently at six major music schools in South Africa.

**Sonatina for Clarinet and Piano (1922)** is a charming three- movement piece in a fast-slow-fast plan that uses tonal materials. The freshness of this piece is attributable to the composer's inventiveness and his interest in popular music. Swiss born composer Arthur Honegger is a member of Les Six, the pioneering group of French neo-classical composers. He wrote considerable film music under various pseudonyms.

**Ten Variations for Violin Duet** is a twelve-tone composition in which the variations follow one another without pause. Mark Walker, former Chair of Theory, Composition, and History at the Dana School of Music, and was a talented composer whose music continues to reach many in published editions. He was an accomplished arranger for band and orchestra, and many of his former students hold prestigious teaching positions in the U.S.

**How's the Weather?** is a lively jazz composition based on a reggae style rock tune written by the composer. Joel Klamer is a graduate assistant in Composition/Theory at the Dana School of Music who holds an undergraduate degree from Grove City College in Pennsylvania.

## ***Mailing List***

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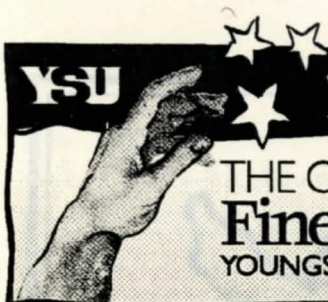
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*Dana Concert Series*

THE COLLEGE OF

**Fine & Performing Arts**

YOUNGSTOWN STATE UNIVERSITY

NEW MUSIC SOCIETY

# *Annual Fall Concert*

COMPOSERS ENSEMBLE

Robert Rollin, director

with

Guest Artist: Michal George, guitar

---

McDonough Museum of Art  
Wednesday, October 30, 2002  
8:00 p.m.



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Robert Rollin

Gwyneth Rollin, violin  
Robert Rollin, piano

**Ten Variations for Violin Duet**

Mark Walker

Zachary Miller, Natalie Sahyoun, violins

**I Remember You**

Johnny Mercer  
Irving Schwerzinger

**Lazy**

Irving Berlin

Susan Rollin, voice  
Robert Rollin, piano

**Brass Quartet No. 1** (2001, World Premiere)

Michael Zupcsan

James Suggs, trumpet  
Lori Taylor, French horn  
Michael Boscarino, trombone  
Everett Beerman, tuba

**How's the Weather?** (for Rebecca)  
(2002, World Premiere)

Joel Klamer

Justin Endler, Erika Durham, alto saxophones  
Joel Klamer, Kris Sauer, tenor saxophones  
Adam Lahm, baritone saxophone

*~intermission~*

**Two Pieces in E**

Michal George

One Summer Afternoon  
Fall Offering

**Five African Sketches**

Jeanne Zaidel-Rudolph

Before Dawn  
Awakening  
Meditation  
Friendly Dance  
Township Tonight (In memoriam Lennie B)

**Three Pieces**

David Hewitt

The Mischief Maker  
Where the Heart Is  
An African Lullaby

Michal George, guitar

**SPONSORS**

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individual donors.

## ***Michal George, classical guitar***

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Michal George began his classical guitar studies as a student of Ganiefa van der Schyff in the preparatory department at the University of Cape Town in South Africa. In 1990 he moved to Johannesburg and subsequently enrolled at the University of the Witwatersrand School of Music where he studied with leading classical guitar pedagogues David Hewitt and Fritz Buss. Mr. George received a Bachelor of Music degree from the University of the Witwatersrand in Johannesburg. During his tenure at the university,

Mr. George was the recipient of the Pierre du Toit Guitar Prize, and was prize winner in several music competitions. Among these were First Prize at the 1994 National Classical Guitar Competition of the Classical Guitar Society of South Africa, as well as Silver Medal at the prestigious Forte Competition in Pretoria. Michal George made his orchestral debut in 1994 performing with the Transvaal Philharmonic Orchestra under the direction of American conductor Leslie Dunner, and went on to perform Rodrigo's *Fantasia para un Gentilhombre* with the Wits Symphony Orchestra in 1996. The performance prompted the following remark from the conductor Walter Mony: "Michal George evinces and projects an infectious enthusiasm for the ethos of the guitar."

In 1997 Mr. George moved to the USA to begin work towards a Master of Music degree at The Cleveland Institute of Music in Ohio, USA, where he graduated in May 1999 receiving the 1999 Rosilia Ablan Memorial Prize in guitar, as well as the 1999 Alumni Association Valedictory Prize. He has performed at a number of festivals in the USA, and in 1997 gave the American Premier of the *Five African Sketches* by Jeanne Zaidel-Roudolph. Mr. George has performed in concert with modern dance choreographer Romy Noltimier, and appeared in The Cleveland Orchestra/WCLV Marathon broadcast live in Northeast Ohio.

His appearance in the Night, Town/WCLV Concert Series was broadcast not only live on the radio, but worldwide on the Internet. Michal George is a well respected teacher. From 1997 to 1999 he served on the faculty of Muskingum College in Ohio, and has participated in community outreach programs for the Preparatory Department at The Cleveland Institute of Music.

## ***Program Notes***

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Jennifer Cambouris, secretary  
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Youngstown, OH 44555

(330) 941-7448

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NEW MUSIC SOCIETY

*Annual*  
*Fall Concert*

COMPOSERS ENSEMBLE  
Robert Rollin, director

CONVOCAATION

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Bliss Recital Hall  
Friday, November 1, 2002  
11:00 a.m.



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Youngstown, Ohio**

# ***Program***

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**Speech as in Conversation**

(2001, World Premiere)

Justin Endler

Eduardo Mondujano-Aguilar, flute  
Sara Resnick, clarinet

**Hebraic Prayer** (2002, World Premiere)

Robert Rollin

Gwyneth Rollin, violin  
Robert Rollin, piano

**How's the Weather?** (for Rebecca)

(2002, World Premiere)

Joel Klamer

Justin Endler, Erika Durham, alto saxophones  
Joel Klamer, Kris Sauer, tenor saxophones  
Adam Lahm, baritone saxophone

**Brass Quartet No. 1** (2001, World Premiere)

Michael Zupcsan

James Suggs, trumpet  
Lori Taylor, French horn  
Michael Boscarino, trombone  
Everett Beerman, tuba

**I Remember You**

Johnny Mercer  
Irving Schertzing

**Lazy**

Irving Berlin

Susan Rollin, voice  
Robert Rollin, piano

**Sonatina for Clarinet and Piano (1922)**

Arthur Honegger

Modéré  
Lent et soutenu  
Vif et rythmique

Sara Resnick clarinet  
Diane Yazvak, piano

## **SPONSORS**

The New Music Society is supported by the Dana School of Music, New Music Guild, Inc., College of Fine and Performing Arts, and individual donors.

## ***Program Notes***

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**Sonatina for Clarinet and Piano (1922)** is a charming three- movement piece in a fast-slow-fast plan that uses tonal materials. The freshness of this piece is attributable to the composer's inventiveness and his interest in popular music. Swiss born composer Arthur Honegger is a member of Les Six, the pioneering group of French neo-classical composers. He wrote considerable film music under various pseudonyms.

**Ten Variations for Violin Duet** is a twelve-tone composition in which the variations follow one another without pause. Mark Walker, former Chair of Theory, Composition, and History at the Dana School of Music, and was a talented composer whose music continues to reach many in published editions. He was an accomplished arranger for band and orchestra, and many of his former students hold prestigious teaching positions in the U.S.

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# ***PROGRAM INFORMATION***

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Students needing programs created for junior or senior recitals, should see Jennifer Cambouris, secretary, Bliss Hall, Rm 1215. Campus phone: (330) 941-7448

Means of which to give information (select one):

- Bring Recital Hearing Form, which can be copied
- Bring a disk with file in a WORD document
- Email information to **jacambou@cc.ysu.edu** in a WORD document or body of the email

Do not worry about formatting. Remember to include.

1. Name and contact phone number
2. Date, place, and time of event
3. Composition
4. Composer dates (birth-death)
5. Accompanist

Things you may include:

1. Photo for program and press releases
2. Biography for program and press releases
3. Translations

A draft will be provided to proof before print. Paper color selection is optional. No printing costs to students.

The earlier the submission, the better the program and press for your event.

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Dana Opera  
Workshop Class

Presents

# Scenes From Four Operas

Dr. Allan R. Mosher, Director  
Mr. James Johnson, Accompanist

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Bliss Recital Hall  
Sunday, November 3, 2002  
Monday, November 4, 2002  
8:00 p.m.



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# ***PROGRAM***

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Opening Scene from "**The Merry Wives of Windsor**"

Otto Nicolai

## ***Cast of Characters***

Sunday, November 3

Monday, November 4

**Mistress Ford:**

Kym Carbone

Kelly Hutchinson

**Mistress Page:**

Ariel Benes

Amy Liggett

Scene 2 from "**Dialogues of the Carmelites**"

Francis Poulenc

## ***Cast of Characters***

Sunday, November 3

Monday, November 4

**Blanche:**

Raquel Bair

Raquel Bair

**Mother Marie:**

Paula Jones

Ellen Hurd

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Scene from Act I of "**Don Giovanni**"

W. A. Mozart

**Cast of Characters**

	<u>Sunday, November 3</u>	<u>Monday, November 4</u>
<b>Don Giovanni:</b>	Hyun Jin Kim	Hyun Jin Kim
<b>Zerlina:</b>	Amy Liggett	Laura Fedina
<b>Donna Elvira:</b>	Paula Jones	Kelly Hutchinson

Scenes from "**Little Red Riding Hood**"

Seymour Barab

**Cast of Characters**

	<u>Sunday, November 3</u>	<u>Monday, November 4</u>
<b>The Wolf:</b>	Hyun Jin Kim	Hyun Jin Kim
<b>Mother:</b>	Ellen Hurd	Kym Carbone
<b>Little Red Riding Hood:</b>	Raquel Bair	Lora Myers
<b>Grandma:</b>	Lora Myers	Ariel Benes

# COMPOSERS

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## Otto Nicolai (1810-1849)

He was a composer and conductor of repute. He studied in Berlin with Berger and Zelter, and in 1833 became organist of the Prussian Embassy chapel in Rome, where he continued his studies under Baini. Four years later he went to Vienna as a singing-teacher and Kapellmeister at the Karntnertor Theater, returning to Rome in 1838. Nicolai's first opera, "Rosmonda d'Inghilterra", was written for Turin in 1838 but was given in Trieste as "Enrico II" the following year. In 1841 he refused to set the libretto "Nabucco", which then went to Verdi (becoming that composer's first great

success). After three more operas were successfully produced, Nicolai returned to Vienna as Hofkapellmeister. Here he initiated the Philharmonic Concerts (thus founding the Vienna Philharmonic Orchestra), earning a reputation as an exemplary orchestral trainer and conductor. In 1847 he went back to Berlin to direct the Royal opera, and it was there that he produced his most famous work, "Die lustigen Weiber von Windsor" (1849), based on Shakespeare's "Merry Wives", which combines his flair for comic opera with the melodic fluency of his Italian training.



## Francis Poulenc (1899 - 1963)

The French composer Francis Poulenc only undertook formal musical training with Charles Koechlin in 1921, by which time he had already become identified with Les Six, the six French composers of the circle of Jean Cocteau, including Honegger, Auric and Milhaud. Initially apparently light-weight in style, the death of a close friend in 1935 brought a new depth to his work, at the same time as the start of a long collaboration with the singer Pierre Bernac.

Poulenc won considerable success with his comic opera *Les Mamelles de Tirésias*, with a text by Apollinaire, written during the later days of the war and staged in Paris in 1947. The tragic opera *Dialogue des Carmélites*, with a libretto by Georges Bernanos dealing with the execution of Carmelite nuns during the French Revolution and based on Gertrud von le Fort's novel *Die Letzte am Schafott* (*The Last on the Scaffold*), has entered international repertoire. Other stage works, in addition to a number of scores of incidental music and film music, include the ballet *Les Biches*, first staged in Monte Carlo in 1924.





### **Wolfgang Amadeus Mozart (1756-1791)**

In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist. He wrote 15 before the end of 1786, with early 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, *Le nozze di Figaro*: here and in *Don Giovanni* (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of *Così fan tutte* (1790) - transcends the comic framework, just as *Die Zauberflöte* (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese popular theatre from which it springs.



### **Seymour Barab (b.1928)**

Seymour Barab is well known in opera circles as a prolific writer of both music and libretti for nearly 100 short comic operas, most intended for children. Barab's *Little Red Riding Hood* is a delightful adaptation of the fairy tale classic, in which the scary wolf is transformed into a comic character and important lessons about life are learned.

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**Aaron D. Scott**

Presents

**American Composers**

Gershwin  
Bernstein  
Copland

**Piano Accompanist ~ Diane Yazvac**

**Sunday**  
**November 3, 2002**  
**@ 6 pm**



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# Program

## Preludes for Piano

George Gershwin  
(1898-1937)  
Arr. by James Cohn

1. *Allegro ben ritmato e deciso*
2. *Andante con moto e poco rubato*
3. *Allegro ben ritmato e deciso*

## Sonata for Clarinet and Piano

Leonard Bernstein  
(1918-1990)

1. *Grazioso, Un poco piu mosso*
2. *Andantino, Vivace e leggiero,  
Lento molto, Vivace e leggiero*

## Concerto for Clarinet and Piano

Aaron Copland  
(1900-1990)

Aaron Scott's junior recital is presented in partial fulfillment of the requirements of Music Performance degree in clarinet.

# Notes

## **Preludes for Piano**

George Gershwin composed these *Three Piano Preludes* in 1926 for a recital featuring him and a famous soprano of the time. This was a period when Gershwin refused to slip out of his musical skin giving strong syncopations to the outer pieces and "blue" thirds and sevenths related to his Broadway successes. Also, the central work is in AABA popular song form, with each section being a twelve-bar blues.

## **Sonata for Clarinet and Piano**

Bernstein's Clarinet Sonata premiered in Boston on April 21, 1942. The work is in two concise movements. The first movement, *Grazioso*, is cast in the neo-classical idiom of Paul Hindemith. This was the "student element to which the composer has referred. The melody is consistently in the clarinet while the piano has a supporting function. The second movement is in four sections, alternating slow and fast music. This movement reflects more individuality. The calm slow movement features the expressive clarinet writing, while the

fast and syncopated sections are a foreshadow of Bernstein's jazzy interpretations.

### **Concerto for Clarinet and Piano**

The Clarinet Concerto is cast in a two-movement form, Played without pause, and connected by a cadenza. The first movement is the usual A-B-A song form and has a lyrical and expressive character. This in turn gives the movement the grace of a ballet and general mood of a slow dance. The cadenza that follows provides the soloist with opportunity to demonstrate his prowess, while introducing fragments of the melodic material to be heard in the second movement. Since the piece was written for Benny Goodman some of the material represents jazz elements related to North and South American popular music, which was a strong characteristic of both the composer and clarinetist. The overall form of the final movement is a free rondo, with numerous side issues developed at some length. Finally the work ends magnificently with a coda in C major.



# About Aaron...

Aaron first discovered his musical interests in the third grade when he decided to play saxophone in the public school band. Fortunately for Aaron, the saxophone wasn't a choice in the instrument selection and was informed that the clarinet was very similar. Being very excited about music Aaron studied the clarinet through grade school and high school. Through his years at North Hills High School Aaron participated in numerous musical ensembles within and out of the school district. One particular event was the 1999 Side-by-Side concert with the Pittsburgh Symphony Orchestra where Aaron was given the opportunity to play with some of the finest orchestral clarinetists. After this experience Aaron was certain he wanted to pursue a career in clarinet performance and began his studies at Youngstown State University. While in college Aaron has performed with the Symphonic Wind Ensemble playing E-flat clarinet and also with the Dana Symphony Orchestra as principle clarinet. Along with his large ensemble playing, Aaron has also performed with the Youngstown Chamber Winds for the past three years. In the summer of 2001 Aaron worked at the Interlochen Arts Camp in Michigan while studying with Richard Hawkins. This past summer Aaron was accepted to the Brevard Music Festival in North Carolina to study with Steve Cohen. Aaron is currently pursuing his Music Education and Music Performance degrees at the Dana School of Music while studying with the professor of clarinet, Bob Fitzer. Recently Aaron has accepted the second clarinet position in the Warren Philharmonic Orchestra and been placed on the sub-list for the Youngstown Symphony Orchestra for the 2002-2003 season.

Aaron would like to thank Bob Fitzer for being an amazing teacher and friend for the past three years, his mother and father for their continued support and love through his musical career, and Sarah for always being there when he needed encouragement, understanding, and love.  
Thank You

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Boxoffice (330) 941-3105, YSU Students Free, \$
- Nov. 18          Dana Clarinet Studio Recital  
6 pm, Bliss Recital Hall
- Nov. 18          YSU Jazz Ensemble 3 & Combos, directed by Kent  
Engelhardt & Alton Merrell, 8:00 pm, Chestnut Room
- Nov. 19          Dana Clarinet Ensembles  
8:00 pm, Bliss Recital Hall
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12:15 pm, Butler Institute of American Art
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8:00 pm, Bliss Recital Hall
- Nov. 20          Concert Band, directed by John Veneskey  
8:00 pm, Chestnut Room, Kilcawley Center

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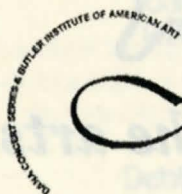


Dana Concert Series



THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

*Presents*



*Music*  
at noon

*featuring*

*University Chorus  
and  
Dana Chorale*

Hae-Jong Lee, Conductor  
Rebecca Klamer, Pianist

Butler Institute of American Art  
Wednesday, November 6, 2002  
12:15 p.m.



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Youngstown, Ohio**

# Program

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## University Chorus

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### ***The Virgin Mary Had a Baby Boy***

West Indian Spiritual  
Arr. Robert De Cormier

Joanna Fuchs, finger cymbals

### ***African Noel***

Arr. André Thomas

Joanna Fuchs, tambourine  
Priscilla Maynard, congas

### ***Arirang***

Korean folk song  
Arr. Robert De Cormier

Debbie Jacobson, soprano

### ***Feller from Fortune***

from Songs of the Newfoundland Outports

Arr. Harry Somers  
(1925-1999)

## Dana Chorale

---

### ***Sing Joyfully***

William Byrd  
(1543-1623)

### ***Kyrie***

from *Mass in C Major*, Opus 86

Ludwig van Beethoven  
(1770-1827)

Ann Clabaugh, soprano; Kelly Hutchinson, alto  
Adam Zagotti, tenor; Hyun-jin Kim, baritone

Translation: Lord have mercy  
Christ have mercy  
Lord have mercy

### ***Hallelujah***

from *Christ on the Mount of Olives*

Ludwig van Beethoven  
(1770-1827)

### ***If Love Should Count You Worthy***

James Quitman Mulholland

Miranda Walker, French horn

### ***John Saw Duh Numbuh***

Spiritual Arr. André Thomas

## ***Program Notes & Translations***

---

### ***The Virgin Mary Had a Baby Boy.***

This West Indian spiritual differs rhythmically and melodically from those we are accustomed to. The manner in which the English words are accented gives the composition an unusual rhythmical quality. This is underlined by the fact that the West Indian musical tradition comes primarily from Spain and Portugal. The finger cymbals ringing constantly and gently in the background supply a distinctive, unexpected accompaniment.

***African Noch*** Andre Thomas is a master at the spiritual form, and his skill is clearly evident in this work. The layers of sound and the constant rhythmic patterns add vitality and intensity. The accompaniment of congas and tambourine enhances the spirit of this African carol.

***Ahrirang*** *Ahrirang* is one of the most well-known Korean folk songs. *Ahrirang* is a legendary hill that is a symbol of personal contentment, individual triumph and deep-felt sorrow. DeCormier's arrangement captures the beauty of the canonic nature of the melody.

***Feller from Fortune*** *Feller from Fortune* comes from the Five Songs of the Newfoundland Outports which also include *Banks of Newfoundland*, *Old Mayflower*, *She's Like the Swallow*, and *Si J'Avais le Bateau*. This 'rollicking ditty' has achieved wide popularity since it was identified in 1955 by the late Gerald E. Doyle of St John's in his booklet, 'Old-Time Songs of Newfoundlands'. This composition is characterized by the constantly changing meters and irregularly occurring accentuations.

***Sing Joyfully*** The works of William Byrd, the last of the great Catholic Church music composers of the sixteenth century, include English polyphonic songs, keyboard pieces, and music for the Anglican Church; undoubtedly his best vocal compositions are his Latin Masses and motets. *Sing Joyfully* (1641) is surely Byrd's most accomplished anthem. This is set to an English translation of the familiar Latin text of Psalm 81, better known as *Exultate Deo*. Byrd presents the well-balanced imitative counterpoint into six-part texture (ssaatb) and at times uses the effect of two antiphonal choirs. Word-painting, notably at 'blow the trumpet in the new moon,' vividly brings the familiar Psalm text to life.

---

**Kyrie from *Mass in C Major*.** Beethoven wrote two Mass settings—*Mass in C major* (1807) and *Missa Solemnis* (1819-1822). When speaking of the *Missa Solemnis*, Hugo Riemann writes: "The solo voices represent all that which is the subjective utterance of the deeply-moved spirit, the prescient annunciation of happy tidings, the devout prayer of the individual, whereas the choir is the voice of the community of all those who hear and repeat the message." To a certain extent this already applies to the first Mass in C.

Translation: Lord, have mercy. Christ, have mercy. Lord, have mercy.

***Hallelujah* from *Christ on the Mount of Olives*:**

The story of this oratorio is based upon the Passion. It begins with the scene where Jesus prays on the Mount of Olives anticipating his death. Strangely enough, the drama of the oratorio ends with Jesus' capture, unlike any other oratorio related to Jesus' passion and resurrection. The *Hallelujah* is the conciliatory finale sung by the angel's chorus after Jesus' capture.

***If Love Should Count You Worthy*.** The composer, James Mulholland, is professor of Music at Butler University, Indianapolis, Indiana. His music is among the most performed throughout the world. Mulholland's choral compositions often include instrumental solos. This composition is one of his representative choral works using French horn solo. From the beginning the warmth of the French horn coupled with the haunting melody effectively expresses the profound meaning of the text: "If love should count you worthy, and should deign one day to seek your door and be your guest, pause, ere you draw the bolt and bid him rest, if in your old content you would remain..." (anonymous)

***John Saw Duh Numbuh*** This setting is an exhilarating example of Andre Thomas's spiritual arrangement. The fanfare-like opening in the vocal parts and the chromatic ascent of parallel fourths in the accompaniment gather great energy before the entrance of the spiritual melody. The repetitive use of fortamentos and parallel motions give this spiritual so much freedom of expression.



## Dana Chorale Personnel

### **Soprano**

Laura Barba  
Pamela Bellanca  
Amanda Bracken  
Kym Carbone  
Ann Clabaugh  
Heidi Davis  
Ruth Mosher  
Rachel Snyder  
Miranda Walker

### **Tenor**

Kyle Daley  
Josh Davidson  
David Keen  
Adam Zagotti

### **Alto**

Ariel Benes  
Randi Harding  
Ellen Hurd  
Kelly Hutchinson  
Brianne Kochunas  
Amy LaLama  
Amy Liggett  
Sarah Milligan  
Megan Wallace

### **Bass**

Matt Coonrod  
Hyun-jin Kim  
Michael King  
Frank McCauley  
John McCormick  
David Rehs

## University Chorus Personnel

### **Soprano**

Raquel Bair  
Samantha Bellon  
Amanda Crago  
Elizabeth Crew  
Heidi Davis  
Kelly Downs  
Anne Dull  
Laura Fedina  
Jacqueline Genovese  
Rachel Hurd  
Dabbie Jacobson  
Paula Jones  
Shannon Kennedy  
Amy Liggett  
Meg Martin  
Laura Myers  
Cheeri Nettles  
Charity Pappas  
Katherine Williams

### **Tenor**

Rick Begley  
Kyle Daley  
Michael Edwards  
Anthony Lee  
Trevor Lenhart  
Nathan Plaskett  
Robert Schuller  
Joseph Thompson  
Adam Zagotti

### **Alto**

Dwendolyn Alexander  
Kelly Barnes  
Stephanie Dechant  
Kathleen Gleen  
Pamela Hansley  
Meredith Jackson  
Anna Kohler  
Nicole Peterson  
Jessica Rek  
Rosa Rodriguez  
Samantha Schidemantle  
Christin Vimmerstedt  
Christie Vogel  
Megan Wallace  
Gina Zappa

### **Bass**

Micah Anderson  
Jeff Appod  
Aaron Bunfill  
Bill Frichtel  
Michael King  
Jason Madeline  
William Page  
Max Pivik  
David Spielvogel  
Jabin Williamson

## **Happenings At The College Of Fine & Performing Arts**

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8 pm, Bliss Recital Hall
- Nov. 7 Dana Percussion Ensemble  
8:00 pm, Chestnut Room, Kilcawley Center
- Nov. 9 Christina Lesicko, viola, Diane Yazvac, piano  
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***PRESENTS***

*Dana Flute Studio*

*Dana Flute Ensemble*

Directed by:  
Kathryn Thomas Umble

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Bliss Recital Hall  
Wednesday, November 6, 2002  
8:00 p.m.



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# Program

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## **Sonata for Solo Flute**

John LaMontaine  
(b. 1920)

I. Questioning

Megan Neal, flute

## **Danse de la Chevre**

Arthur Honegger  
(1892-1955)

Emily Voye, flute

## **Tango Etudes for Flute**

Astor Piazzolla  
(1921-1992)

IV.

III.

Eduardo Mandujano-Aguilar, flute

## **DANA FLUTE ENSEMBLE**

---

### **Leyenda (Asturias)**

Isaac Albeniz  
(1860-1909)

### **The Academle of Dance**

Catherine McMichael  
(b.1954)

Chante

Ecossaise

Pavane

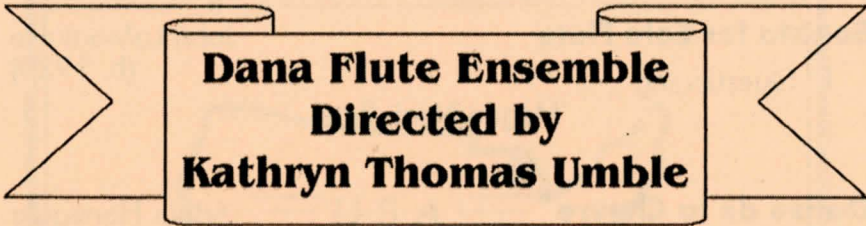
Galliarde

### **Preludio y Tango**

Till Maclvor Meyn  
(b.1970)

### **Belo Horizonte**

David Morgan  
(b.1957)



**Dana Flute Ensemble**  
**Directed by**  
**Kathryn Thomas Umble**

Jessica Begovich

Erin Best

Andrea Bok

Carlie Sohayda

Jessica Evrard

Ashley Glenn

Lauren Keesecker

Eduardo Mandujano-Aguilar

Beth Moury

Megan Neal

Jacqueline Roundtree

Kate Shaner

Heather Young

Emily Voye

## **Till MacIvor Meyn**

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Till MacIvor Meyn is Assistant Professor of Music Composition and Theory at Youngstown State University's Dana School of Music. He earned degrees in composition from the University of Southern California (D.M.A.), Indiana University (M.M.), and the University of California at San Diego (B.A.). His work, *Preludio y Tango*, was written for the Dana Flute Ensemble. The group performed his piece at the 2002 National Flute Association convention.

## **David Morgan**

---

David Morgan, Assistant Professor of Jazz Studies, Youngstown State University, is a composer, theorist, and jazz bassist. The Jack Schantz Jazz Unit has released a recording of his compositions on the GoBop label; his *Romance for Flute and Strings* was recorded on the Errato label. *Belo Horizonte* was written for and premiered by the Dana Flute Ensemble. The ensemble performed the work at the 2002 National Flute Association convention.

## **Kathryn Thomas Umble**

---

Kathryn Thomas Umble is Instructor of Flute at the Dana School of Music, Youngstown State University. She was awarded a *Prix d'excellence* for Outstanding Musicianship from Fontainebleau School of Music, France. She is Principal Piccolo with the Youngstown Symphony Orchestra, Principal Flute with the Warren Philharmonic Orchestra, and a member of the faculty Dana Wind Quintet. Recent recitals include *Mostly Modern Recital Series* in Cleveland, Bowling Green State University's Concert Series, and performances at the Cleveland Institute of Music, Cleveland Museum of Art, and the



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Cleveland Center for Contemporary Art. Kathryn Thomas Umble holds degrees from Michigan State University (D.M.A.), Bowling Green State University (M.M.), and the University of Michigan (B.M.).

## **Dana Flute Studio Events**

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- Nov. 25            Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- February 10       Dana Flute Ensemble, 8:00 pm, Bliss Recital Hall
- April 5            Dana Flute Festival, 8:30 am, Bliss Hall
- April 17            Guitar & Flute Ensemble, 8:00 pm, Bliss Recital Hall

## **Mailing List**

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If you wish to be added to our mailing list, please call, email or write to:

Youngstown State University  
College of Fine & Performing Arts  
Jennifer Cambouris, secretary  
1 University Plaza  
Youngstown, OH 44555

(330) 941-7448  
jacambou@cc.ySU.edu

Please give, name, complete address, and phone number and type of mailing you wish to receive.

## **Happenings At The College Of Fine & Performing Arts**

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Dana Concert Series

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YOUNGSTOWN STATE UNIVERSITY

# Percussion Ensemble

Janet Pemberton, director  
Ron Coulter, assistant director



Chestnut Room, Kilcawley Center  
Thursday, November 7, 2002  
8:00 p.m.



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## ***PROGRAM***

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**Ionisation (1929-31)** Edgar Varese  
(1883-1965)

**From the Album for the Young (1878)** Peter Tchaikovsky  
(1840-1893)  
No. 3 The Hobby Horse arr. Ruth Jeanne

No. 24 In Church

No. 13 Folk Song

**Spanish Dance (1892-1900)** Enrique Granados  
(1867-1916)

**Marimba Spiritual (1984)** Minoru Miki  
(b. 1930)

Craig Hill, soloist

~Intermission~

---

**Friday Night Fluff (1977)**

Janet Pemberton  
(b. 1964)

**Tribecca Sunflower (1993)**

Julie Spencer  
(b. 1962)

**Hook (1992)**

Graham Fitkin  
(b. 1963)

**River is the Way (1998)**

Daniel McCarthy  
(b. 1955)

Thanks to Avedis Zildjian Cymbals, GMS Drums, Remo Inc., and ProMark Inc. for their product and artist support and Universal Percussion Inc. and the Struthers Drum Shop for their product donations to the YSU Jazz Studies Program.

## ***Janet Pemberton***

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**Janet Pemberton** is an active percussionist and teacher in the northeast Ohio area. Janet performs with the Cleveland Opera Orchestra and the Cleveland Chamber Symphony, an ensemble specializing in the performance and recording of new music. She also performs with BATTU, a percussion quartet that offers educational performances emphasizing world music. Janet is on the Artists Roster for Young Audiences of Greater

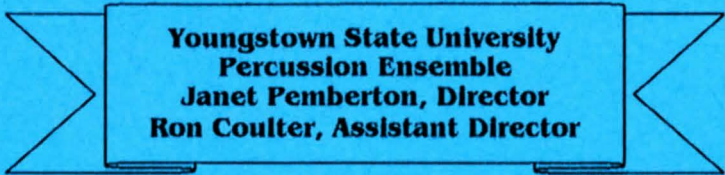
Cleveland and conducts workshops and residencies at area schools. She has been on the percussion faculty at Youngstown State University since 2001. Janet Pemberton holds degrees from Indiana University and the University of Akron.

## ***2003 UPCOMING PERCUSSION EVENTS***

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- January 15 Percussion Art Ensemble  
Butler Institute of American Art, 12:15 pm
- February 26 Dana Percussion Ensemble  
Directed by Glenn Schaft  
Butler Institute of American Art, 12:15 pm
- March 28 YSU Percussion Ensemble  
Directed by Glenn Schaft  
Chestnut Room, Kilcawley Center 8:00 pm





**Youngstown State University  
Percussion Ensemble  
Janet Pemberton, Director  
Ron Coulter, Assistant Director**

James Abate, Ripley, NY  
Luke Balogh, Struthers  
Elizabeth Bartley, Willoughby  
Edward Burden, Niles  
James Caligiuri, Heidelberg  
Ron Coulter, Hermitage, PA  
Jason Detec, Lowellville  
Derek Dixie, Youngstown  
Nathan Douds, New Castle, PA  
Robert Flamino, New Castle, PA  
Joanna Fuchs, Franklin, PA  
Joshua Haggerty, Warren  
David Hepler, Clarion, PA  
Craig Hill, Girard  
Vincent Lucente, Austintown  
Robert Maine, Greenford  
Christopher Massey, Uniontown  
Steven Mauch, Hubbard  
Priscilla Maynard, Diamond  
Sarah Sexton, Jackson Milton  
Dallas Shreve, Youngstown  
Patrick Wagner, Cuyahoga Falls

## ***YSU PERCUSSION PROGRAM***

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The **YSU Percussion Program** directed by Dr. Glenn Schaft, includes approximately 23 majors in various performance and education degree programs. The percussion curriculum encourages musical and cultural versatility and includes private lessons, small group classes, percussion seminar class, percussion methods courses, percussion ensemble, and independent study courses. The percussion faculty also includes Janet Pemberton – adjunct instructor, Ron Coulter - graduate percussion teaching assistant, and James Abate - graduate assistant in marching percussion. Each percussion major may choose a degree specialization track from among the comprehensive, symphonic, jazz and commercial drum set, jazz vibraphone, keyboard percussion, ethnic percussion, contemporary music, and marching percussion tracks.

The YSU Percussion Ensemble program includes performance, touring, and recording experiences in contemporary percussion chamber music, marimba ensemble repertoire, various Latin Percussion Groups, and student compositions.

## ***FRIENDS OF YSU PERCUSSION***

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For event information please contact: Dr. Glenn Schaft – e-mail - <[geschafft@cc.ysu.edu](mailto:geschafft@cc.ysu.edu)>, phone (330) 941-3643, or visit our web site at [www.fpa.ysu.edu](http://www.fpa.ysu.edu)

If you wish to be included on our percussion mailing list please sign-up at the concert or e-mail your postal address to Dr. Glenn Schaft.

## ***FORMER GUEST ARTISTS***

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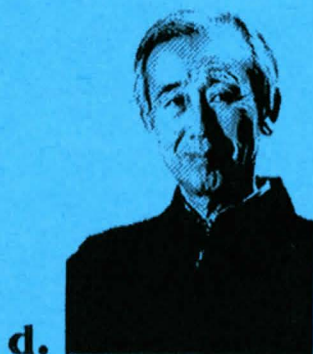
Anthony DiSanza – multiple percussion  
Robert Van Sice – marimba  
Ruben Alvarez – Afro-Cuban Percussion  
Johnny Lee Lane – rudimental snare drum  
So Percussion Group  
Janet Pemberton – orchestral percussion  
Darryl Pellegrini – jazz drum set  
Ako Toma & Mark Berry Duo  
Evelyn Glennie - international soloist  
Michael Spiro - Afro-Cuban  
John Riley - jazz drum set  
Sam Denov - orchestral percussion  
Michael Burritt – marimba  
Dr. Larry Snider - mind-body learning techniques  
Ted Rounds – marimba  
Tom Freer - orchestral percussion  
Doug Walter - marimba and jazz vibraphone  
Battu World Percussion Group  
Random Access Percussion Quartet  
Rob Ferguson - marimba  
Scott Ney - Venezuelan maraca music  
Kevin Downs - percussion education and retail

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***KNOW YOUR COMPOSER ?  
MATCH BIOS WITH PHOTOS***



1. **Julle Arlene Spencer**, born 1962 in Indiana, Composer, marimbist and percussionist, draws inspiration from multiple sources, including Western classical and contemporary music, jazz, and West African, North Indian, and Indonesian traditions. The recipient of a fellowship from the National Endowment for the Arts and numerous commissions, she is also the co-founder of Spencer Blume Publishing.
2. Following a long stay in Paris (1928-33), **Edgar Varese** wrote *Ionisation* for percussion orchestra (1931), the first European work to dispense almost entirely with pitched sounds, which enter only in the coda. He also took an interest in the electronic instruments being developed.
3. **Enrique Granados**, 1867-1916, Spanish composer and pianist. His most significant works are those for the piano in which he created the peculiarly Spanish manner later used by de Falla. *Goyescas* (1911), a set of piano pieces that later formed the basis for an opera of the same name, is his outstanding work. He appeared as a pianist in Paris and Spain, and Casals and Saint-Saëns were among artists who performed with him and admired his style.
4. **Minoru Miki** was born in Tokushima, Japan in 1930 and graduated from Tokyo National University of Music a composition major. He founded Pro Musical Nipponia in 1964 and served as Artistic Director for 20 years, leading the contemporary Japanese instrumental world and producing over 160 performances abroad in his efforts to internationalize traditional Japanese instruments. Among his acclaimed works are *Paraphrase After Ancient Japanese Music*, *Convexity*, *Four Seasons*, *Hote*, *Concerto Requiem*, *Ki-no-Kane*, and many others.
5. **Daniel McCarthy** is Chair of the Composition and Theory Section at the University of Akron School of Music. He is the founder and Director of the American New Arts Festival in Akron, Ohio, founder and former director of the Midwest Composers' Forum, and former Co-chair of the Indiana State University Contemporary Music Festival.
6. **Graham Fitkin** was born in West Cornwall in 1963, Graham Fitkin studied at Nottingham University with Peter Nelson and Nigel Osborne and at the Koninklijk Conservatorium, Holland with Louis Andriessen. He has written extensively for dance, winning various awards and working with, amongst others, Wayne McGregor's *Random Dance*, the Royal Ballet, Shobana Jeyasingh Dance Company, New York City Ballet, Pacific Northwest Ballet and Munich Ballet.
7. In 1863, **Peter Tchaikovsky** entered the Conservatory, also undertaking private teaching. Three years later he moved to Moscow with a professorship of harmony at the new conservatory. Little of his music so far had pleased the conservative musical establishment or the more nationalist group, but his *First Symphony* had a good public reception when heard in Moscow in 1868.

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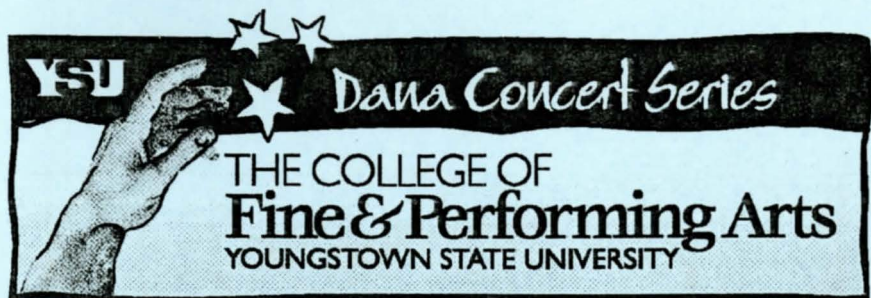


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**JUNIOR RECITAL**

*Christina Lesicko*  
*Viola*

Accompanied by:  
Diane Yazvac, piano

---

Bliss Recital Hall  
Saturday, November 9, 2002  
4:00 p.m.





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## ***Program***

---

### **Cello Suite No. 1 in G Major**

J.S. Bach  
(1685-1750)

Prélude

Courante

Sarabande

Gigue

### **Roumanian Folk Dances**

Béla Bartok  
(1881-1945)

Joc Cu Bata (Stick Dance)

Braul (Belt Dance)

Pe Loc (Stamping Dance)

Poarga Romaneasca (Polka)- Maruntelul (Quick Dance)

### **Concerto in G Major for Viola and Piano**

Georg Philipp Telemann  
(1681-1767)

I. Largo

II. Allegro

III. Andante

IV. Presto

Christina Lesicko's junior recital is presented in partial fulfillment of the requirements of the Bachelor of Music degree.

## **Happenings At The College Of Fine & Performing Arts**

- Nov. 13 Dana Chamber Winds, directed by Stephen Gage  
12:00 pm, Butler Institute of American Art
- Nov. 14-16 *Dr. Faustus*, by Christopher A. Marlowe  
8:00pm, Ford Theater, Bliss Hall  
Boxoffice (330) 941-3105, YSU Students Free, \$
- Nov. 15 Amy LaLama, soprano, Lesley Gent, piano  
8:00 pm, Bliss Recital Hall
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Dana Concert Series



THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

*Presents*

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*Music*  
at noon

---

*featuring*

# *Dana Chamber Winds*

Stephen Gage, Coordinator

---

Butler Institute  
Wednesday, November 13, 2002  
12:15 p.m.



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## ***Program***

---

### **Quatuor pour Trombones**

Pierre Max Dubois  
(1930-1995)

I. Allegro ben moderato

IV. Allegro giocoso

#### **DANA TROMBONE QUARTET**

Matthew Horzempa     John Shanks  
Carl Newyear         Michael Shevock

### **Turkish March**

Hector Berlioz

#### **DANA CLARINET CHOIR**

Aaron Scott, Kristen Mather, Courtney Polenik, Paula Begovich,  
Pam Kennedy, Jessica Heisel, Mindy Aeppli, Rhiannon Rieger,  
Stephanie Dambach, Lori Flowers, Joseph Carey  
Nicole Bradford, Conductor

### **Octet for Wind Instruments (1932/1971)**

Igor Stravinsky

I. **Sinfonia**

II. **Tema con variazioni**

III. **Finale**

#### **DANA CHAMBER WINDS**

Megan Neal, flute                     Kristen Mather, clarinet  
Reid Young, bassoon                 Kenneth Brown, bassoon  
Sidney Shuler, trumpet               Chad May, trumpet  
Carl Newyear, trombone               Michael Shevock, bass trombone  
Stephen Gage, conductor

### **When The Saints Go Marching In**

arr. Jack Gale

#### **DANA TROMBONE QUARTET**

## ***Stephen Gage***

---

**Stephen Gage** is Director of Bands, Instrumental Music Coordinator, and Associate Professor of Music at Youngstown State University (YSU). He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree and a Performer's Certificate in Percussion at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS) and was the Director of Bands at Auburn High School in upstate New York. At YSU he conducts the Symphonic Wind Ensemble and teaches undergraduate and graduate conducting.

Dr. Gage is currently serving in his ninth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has numerous publications including articles in the *Kansas Music Review Journal*, in the *Ohio Music Educators Journal*, *TRIAD*, and in the *National Band Association (NBA) Journal* and *NBA Newsletter*. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and is currently in his fourth year as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States and Canada. Gage also recently guest conducted the U.S. Army Band: *Pershing's Own* and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble (SWE) and the YSYO were guest performers at the 1998 and 2000 OMEA State Music Convention. In April of 2002 the SWE will appear as a feature ensemble at the Music Educators National Association (MENC) Biennial 2002 Convention in Nashville, Tennessee. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE released its first produced compact disc, *Lions, Jesters and Dragons, Oh My* in the fall of 1998 and its second CD project, *Star Wars and Other Scores* was released in December 2000. A third CD will be recorded in the spring of 2002 for a November 2002 release. Gage's groups have also performed at state music conventions in Kansas and New York. He serves on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as *Distinguished Professor* at YSU. Professor Gage's biography has been listed on two occasions in the *Who's Who Among America's Teachers Journal*.

In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra (OH), and the Jimmy Dorsey Jazz Orchestra; and he was a marimba concerto soloist with the Fredonia Symphony Orchestra. From 1987-89 he served as the President of the International Association of Jazz Educators--New York State Chapter.



## ***Upcoming Events***

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The OMEA District V MS & HS Honors Bands will be on campus on Friday and Saturday, November 15 & 16, 2002. Guest conductors/clinicians are our own John Veneskey for the MS band and Al "Corky" Fabrizio for the HS group.

### **2002 OMEA DISTRICT V MS & HS HONOR BAND FESTIVAL AGENDA:**

#### **THURSDAY, NOVEMBER 14, 2002**

- 10:00am Mr. Fabrizio will rehearse the YSU Symphonic Wind Ensemble on his composition "Event March"--Bliss Hall Room 2326
- 12:00noon Mr. Fabrizio will rehearse the YSU Concert Band in preparation of his evening clinic/workshop Bliss Hall Room 2326
- \*7:30-9:00pm BLISS HALL ROOM 2326  
(Band/Orchestra Rehearsal Room)

The YSU Concert Band will serve as the clinic band for Mr. Fabrizio's clinic/masterclass entitled **Improving Intonation and Balance in the Wind Band**. Mr. Fabrizio is the author of one of the most prolific texts on this subject that is available--**"A Guide to the Understanding and Correction of Intonation Problems"** (Meredith Publications).

#### **FRIDAY, NOVEMBER 15, 2002**

8:30am-Noon & 1-2:30pm Middle School (Ohio Room) & High School (Chestnut Room) Honors Band Rehearsals in Kilcawley Center

## **SATURDAY, NOVEMBER 16**

- 8:00-10:45am MS (Ohio Room-Kilcawley Center)  
HS (Bliss Hall Room 2326) Honors Band  
Rehearsals
- 9:00-10:00am BAND DIRECTORS CLINIC: Stephen Gage,  
Clinician Kilcawley Center Chestnut Room
- 11:00-11:50am YSU Symphonic Wind Ensemble performance  
in Kilcawley Chestnut Room
- 1:30pm OMEA District V MS Honors Band  
Performance Kilcawley Chestnut Room  
John E. Veneskey, Conductor
- 2:30pm OMEA District V HS Honors Band  
Performance Kilcawley Chestnut Room  
Al "Corky" Fabrizio, Conductor

## **Mailing List**

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If you wish to be added to our mailing list, please call or write to:

**Youngstown State University**  
**College of Fine & Performing Arts**  
**Jennifer Cambouris, secretary**  
**1 University Plaza**  
**Youngstown, OH 44555**

**(330) 941-7448**

Please give, name, complete address, and phone number and type of mailing you wish to receive.

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## Senior Recital

*Amy LaLama*

*Soprano*

Assisted by:  
Lesley Gent, Piano

---

Bliss Recital Hall  
Friday, November 15, 2002  
8:00 p.m.



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## **PROGRAM**

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### **Va godendo**

G.F. Handel  
(1685-1759)

Và godendo vezzoso e bello  
Quel ruscello la libertà,  
E tra l'erbe con onde chiare  
Lieto al mare correndo và.

Joyously and graciously ripples  
That free flowing brooklet,  
And with clear waves it runs  
through the grass  
Gaily towards the sea.

### **Voi che sapete**

W.A. Mozart  
(1756-1791)

Voi, che sapete che cosa è amor,  
Donne, vedete, s'io l'ho nel cor.  
Quello ch'io provo, vi ridirò,  
È per me nuovo, capir nol so.  
Sento un affetto pien di desir,  
Ch'ora è diletto, ch'ora è martir.  
Gelo, e poi sento l'alma  
avvampar,  
E in un momento torno a gelar.  
Ricarco un bene fuori di me,  
Non so chi il tiene, non so cos' è.  
Sospiro e gemo, senza voler,  
Palpito e tremo senza saper.  
Non trovo pace notte, nè dì,  
Ma pur mi piace languir così.

You who know what love is,  
Ladies, see if I have it in my heart.  
I'll tell you what I'm feeling,  
It's new to me; I can't understand it  
I have a feeling, full of desire,  
That now is pleasure, now is agony  
I freeze and then feel my soul  
burning,  
And in another moment, go back  
to freezing.  
I search for affection outside of  
myself,  
I don't know how to hold it, or even  
what it is.  
I sigh and groan without wanting to  
I quiver and tremble without  
knowing it.  
I find no peace, night or day,  
And yet I like suffering this way.

---

## Per pietá, bell'idol mio

Vincenzo Bellini  
(1801-1835)

Per pieta, bell'idol mio,  
Non mi dir ch'io sono ingrato;

Infelice e sventurato  
Abbastanza il Ciel mi fa.  
Se fedele a te son io,  
Se mi struggo ai tuoi bei lumi,

Sallo amor, lo sanno I Numi,  
Il mio core, il tuo lo sa,  
Si, lo sa.

For pity's sake, my beautiful idol,  
Do not tell me that I am  
ungrateful;

Heaven is making me unhappy  
And unfortunate enough.  
If I am faithful to you,  
If I am consumed by your  
beautiful eyes,

Love knows it, the gods know it,  
My heart and yours know it –  
Yes, they know it.

## Immer leiser wird mein Schlummer

Johannes Brahms  
(1833-1897)

Immer leiser wird mein  
Schlummer,  
Nur wie Schleier liegt mein  
Kummer  
Zitternd über mir.  
Oft im Traume hör ich dich  
Rufen draus vor meiner Tür,  
Neimand wacht und öffnet dir,  
Ich erwach und weine bitterlich.  
Ja, ich were sterben müssen,  
Eine andre wirst du küssen,  
Wenn ich bleich und kalt.  
Eh die Maienlüfte when,  
Eh die Drossel singt im Wald:

Willst du mich noch einmal sehn,  
Komm, o komme bald!

Ever more peaceful grows my  
slumber,  
Like thin veil only does my anxiety

Lie trembling over me.  
Often in my dreams I hear you  
Calling outside my door,  
No one is awake to let you in;  
I wake up and weep bitterly.  
Yes, I shall have to die;  
Another will you kiss,  
When I am pale and cold.  
Before the May breezes blow,  
Before the thrush sings in the  
forest:

If you wish to see me once more,  
Come, o come soon!



---

## Schöne Wiege

Robert Schumann  
(1810-1856)

Schöne Wiege meiner Leiden,  
Schönes Grabmal meiner Ruh,  
Schöne Stadt, wir müssen  
scheiden,

Lebe wohl, ruf ich dir zu.  
Lebe wohl, du heilige Schwelle,  
Wo da wandelt Liebchen traut,

Lebe wohl, du heilige Stelle,  
Wo ich sie zuerst geschaut.  
Hätt ich dich doch nie gesehn,  
Schöne Herzenskönigin!  
Nimmer wár es dann geschehen,

Daß ich jetzt so elend bin.  
Nie wollt ich dein Herze rühren,

Liebe hab ich nie erleht;  
Nur ein stilles Leben führen,

Wollt ich, wo dein Odem weht.  
Doch du drángst mich selbst von  
hinnen

Bittere Worte spricht dein Mund;  
Wahnsinn wühlt in meinen  
Sinnen,

Und mein Herz ist krank und  
wund.

Und die Glieder matt und träge,

Schlepp ich fort am Wanderstab,

Bis Mein müdes Haupt ich lege  
Ferne in ein kühles Grab.

Pretty cradle of my sorrows,  
Pretty tombstone of my rest,  
Pretty town, we must part,

Farewell, I call to you.  
Farewell, you holy threshold,  
Across which my darling would  
tread;

Farewell, you sacred spot,  
Where I first saw her.  
Would that I had never seen you,  
Lovely queen of my heart:  
Never then would it have  
happened,

That I would now be so wretched.  
I never wished to touch your  
heart,

I never begged for love;  
All I wished was to lead a quiet  
life,

Where your breath could stir me.  
Yet you yourself pushed me away,

With bitter words at your lips;  
Madness filled my senses,

And my heart is sick and  
wounded.

And my limbs are heavy and  
sluggish;

I'll drag myself forward, leaning  
on my staff,

Until I can lay my weary head  
In a cool and distant grave.

---

## Au bord de l'eau

Gabriel Faure  
(1845-1924)

S'asseoir tous deux au bord du flot qui passé,	To sit together beside the passing stream,
Le voir passer,	And watch it pass;
Tous deux s'il glisse un nuage en l'espace,	If a cloud glides by in the sky,
Le voir glisser.	Together to watch it glide;
A l'horizon s'il fume un toit de chaume	If a thatched house sends up smoke on the horizon
Le voir fumer,	To watch it smoke;
Aux alentours si quelque fleur embaume	If a flower spreads fragrance nearby,
S'en embaumer.	To take on its fragrance.
Entendre au pied du saule où l'eau murmure	Under the willow where the water murmurs,
L'eau murmurer,	To listen to it murmuring;
Ne pas sentir tant que ce rêve dure	For the time that this dream endures,
Le temps durer,	Not to feel its duration,
Mais n'apportant de passion profonde	But, having no deep passion
Qu'à s'adorer,	Except adoration for one another,
Sans nul souci des querelles du monde	Without concern for the world's quarrels,
Les ignorer;	To ignore them;
Et seuls tous deux devant tout ce qui lasse	And alone together, in the face of all wearying things
Sans se lasser,	Unwearyingly,
Sentir l'amour devant tout ce qui passé	To feel love (unlike all things that pass away)
Ne point passer!	Not passing away!

---

## **Si mes vers avaient des ailes**

Reynaldo Hahn  
(1875-1947)

Mes vers fuiraient, doux et frêles,	My verses would flee, sweet and frail,
Vers votre jardin si beau,	To your garden so fair,
Si mes vers avaient des ailes,	If my verses had wings,
Comme l'oiseau	Like a bird!
Ils voleraient, étincelles,	They would fly, like sparks,
Vers votre foyer qui rit,	To your smiling hearth,
Si mes vers avaient des ailes,	If my verses had wings,
Comme l'esprit	Like the mind!
Près de vous, purs et fidèles,	Pure and faithful, to your side
Ils accouraient, nuit et jour,	They'd hasten night and day,
Si mes vers avaient des ailes,	If my verses had wings,
Comme l'amour!	Like love!

## **What Have I to do with Thee?**

Felix Mendelsohn  
(1809-1847)

## **Christopher Robin Is Saying His Prayers**

H. Fraser-Simson  
(1872-1944)

## **Why do They Shut Me Out of Heaven?**

Aaron Copland  
(1900-1990)

The senior recital of Amy LaLama is presented in partial fulfillment of the requirements of the Bachelor of Music Education degree.

## ***Amy LaLama***

---

Amy LaLama is a Youngstown native. She graduated from Chaney High School in 1999. She has been a member of the University Chorus for 3 years and is currently a member of the Dana Chorale. She is a senior at YSU and plans to graduate in the fall of 2003 with a degree in vocal music education. She plans to teach in the Youngstown area after graduation.

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Presents

*Dana Clarinet*  
*Studio Recital*

Featuring  
Diane Yazvac, piano

---

Bliss Recital Hall  
Monday, November 18, 2002  
6:00 p.m.



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## ***Program***

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**Fantasy – Pieces, no's 1 & 2** Robert Schumann

Lori Flowers

**Sonate, mvt. IV** Camille Saint-Saëns

Rhiannon Rieger

**Sonata, mvt. 3** Felix Mendelssohn

Jennifer Harris

**Fantasia** Georges Marty

Mindy Aeppli

**Variations** C.M. von Weber

Marilyn Prodnick

**Premiere Rhapsody** Claude Debussy

Jessica Heisel

**Sonata, mvt, III** Francis Poulenc

Nicole Bradford

**Solo de Concours** A. Messager

Courtney Polenick

***Ten Minute Intermission***

## ***Program***

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- |                                 |                     |
|---------------------------------|---------------------|
| <b>Fantasia Orientale</b>       | Max D'Ollone        |
| Paula Begovich                  |                     |
| <b>Concerto No. 2, mvt. I</b>   | C.M. von Weber      |
| Sherry Nold                     |                     |
| <b>Sonate, mvt's I &amp; II</b> | Camille Saint-Saëns |
| Stephanie Dambach               |                     |
| <b>Abyss of the Birds</b>       | Olivier Messiaen    |
| Sara Resnick                    |                     |
| <b>Second Sonata, mvt. 2</b>    | Johannes Brahms     |
| Kristen Mather                  |                     |
| <b>Sonata, mvt, II</b>          | Leonard Bernstein   |
| Aaron Scott                     |                     |
| <b>Sonatina</b>                 | Malcom Arnold       |
| Pamela Kennedy                  |                     |

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12:15 pm, Butler Institute of American Art

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*Jazz Studies Program presents*

# YSU Jazz Ensemble 3 & Combos

Instructors  
Mr. Alton Merrell  
Dr. Kent Engelhardt

---

Chestnut Room, Kilcawley Center  
Monday, November 18, 2002  
8:00 p.m.



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## ***Program***

---

JAZZ COMBO - Mr. Alton Merrell, instructor

David Taylor, alto saxophone, Youngstown, OH

Heidi Martin, tenor saxophone, Butler, PA

Zachary Miller, violin, Canfield, OH

Joe Kent, bass, Youngstown, OH

David Hepler, drums, Meadville, PA

**Donna Lee**

Charlie Parker

**Star Eyes**

Don Raye & Gene DePaul

JAZZ ENSEMBLE 3

Dr. Kent Engelhardt, director

**This Way**

Sammy Nestico

Lyle Borger, trumpet

Justin Endler, alto saxophone

**Rachel Is Boss(a)**

Paul Ferguson

Erika Durham, alto saxophone

**Sax-O-Rama**

Dominic Spera

Justin Endler, alto saxophone

Kris Sayre & Joel Klamer, tenor saxophone

**Life Of The Party**

Bob Mintzer

Lyle Borger, trumpet

Justin Endler, alto saxophone

Chris Stanton, trombone

**C.B. Talk**

Heinz Czadek

Justin Endler, alto saxophone

Derek Dixie, vibes

## ***Program***

---

**I've Been Counting On You** Mark Lathan  
Chris Stanton, trombone  
Joel Klamer, tenor saxophone

**The Doze Knows** Matt Harris  
Adam Lahm, baritone saxophone  
Lyle Borger, trumpet  
Justin Endler, alto saxophone

**Jumpin' At The Woodside** Count Basie  
Head Arrangement  
Justin Endler, alto saxophone  
Lyle Borger, trumpet  
Chris Stanton, trombone  
Joel Klamer, tenor saxophone

JAZZ COMBO - Dr. Kent Engelhardt, instructor

Jake Wynne, trumpet, Lakewood, OH  
Tony Koussa, alto saxophone, Avon Lake, OH  
Dan Kalosky, bass, Youngstown, OH  
Chris Massey, drums, Uniontown, OH

**Room 608** Horace Silver

**Strollin'** Horace Silver

**Peace** Horace Silver

**Blue's Mood** Blue Mitchell

**Quicksilver** Horace Silver

<b>Jazz Ensemble 3 Personnel</b>
--------------------------------------

**SAXOPHONE**

Alto 1 Justin Endler, Harmony, PA  
Alto 2 Erika Durham, Berea, OH  
Tenor 1 Joel Klamer, Grand Rapids, MI  
Tenor 2 Kris Sayre, Brooklyn, OH  
Baritone Adam Lahm, Somerset, PA

**TRUMPETS**

Jason Reese, Willoughby Hills, OH  
Lyle Borger, New Castle, PA  
Charissa Sohayda, Vienna, OH  
Joan Seltzer, Loretto, PA  
Bill Gardlock, Niles, OH

**TROMBONES**

Chris Stanton, Pittsburgh, PA  
Joseph Audino, New Castle, PA  
Melanie Mehalic, Willoughby Hills, OH

**BASS TROMBONE**

Michael Zupsan, Madison, OH

**RHYTHM SECTION**

Vibes James Abate, Ripley, NY  
Bass Brenton Viertel, San Diego, CA  
Brent Davis, Chartiers Valley, PA  
Drums James Abate, Ripley, NY  
Derek Dixie, Youngstown, OH

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We wish to express our gratitude to those who have generously donated to The YSU Jazz Ensemble Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CD "Celebration". If you are interested in making a donation, checks can be made payable to the Tony Leonardi Jazz Scholarship Fund and mail to:

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Dana School of Music  
ATTN: Dr. Kent Engelhardt  
1 University Plaza  
Youngstown, Ohio 44555**

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Avedis Zildjian Cymbals, GMS Drums  
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Universal Percussion (Tom Shelley, Owner)

We would also like to thank:

YSU Office of Equal Opportunity and Disability for providing Minority Mentorship funding

The School of Graduate Studies for providing Research Assistantship funding.

# YSU JAZZ STUDIES CALENDAR

## FALL SEMESTER

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- Nov. 25** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley  
**Dec. 4** Jazz Combos, 8:00 pm, Chestnut Room, Kilcawley

## SPRING SEMESTER

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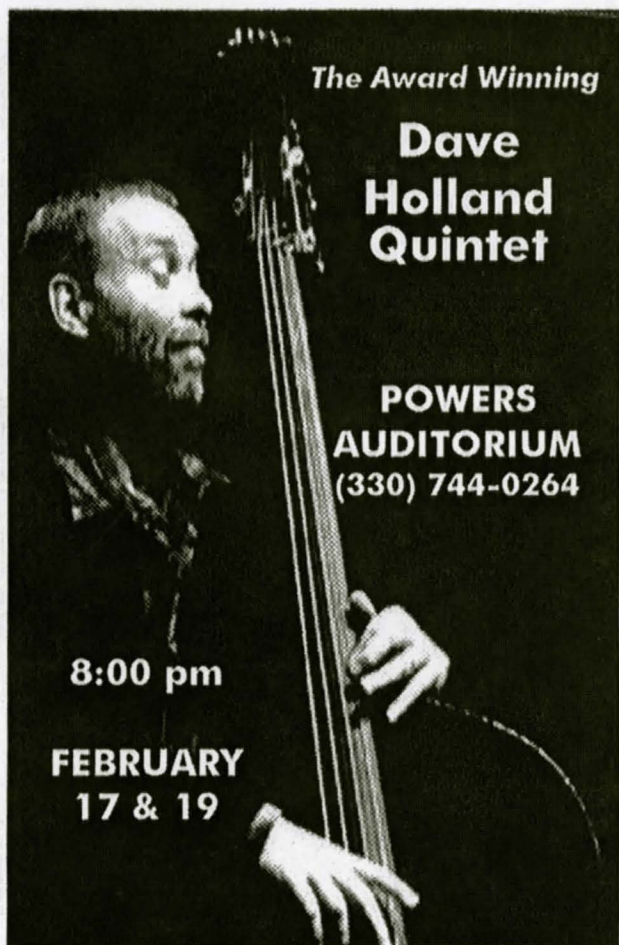
- Jan. 23** Jazz Ensemble 1, OMEA Conv., 3:30 pm, Cleveland, OH  
**Feb. 5** Jazz Combos, 12:15 pm, Butler Museum  
**Feb. 17** Leonardi Legacy: Dave Holland Quintet, 8:00 pm, Powers Auditorium, \$  
**Feb. 19** Dave Holland Quintet w/ Jazz Ensemble 1, 8:00 pm, Powers Auditorium, \$  
**Feb. 21** Jazz Ensemble 2, Lakeland Jazz Festival, LCC, evening  
**Mar. 2** Jazz Ensemble 1, Showcase, 7:00 pm, Powers Auditorium, \$  
**Mar. 5** Faculty Jazz Group, 8:00 pm, Chestnut Room, Kilcawley  
**Mar. 19** Jazz Combos, 12:15 pm, Butler Museum  
**Apr. 14** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley  
**Apr. 21** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley  
**Apr. 30** Jazz Combos, 8 pm, Chestnut Room, Kilcawley



*F&PA Series*

THE COLLEGE OF  
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*presents*  
**The Leonardi Legacy Concerts**



*The Award Winning*

**Dave  
Holland  
Quintet**

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**8:00 pm**

**FEBRUARY  
17 & 19**

## **Happenings At The College Of Fine & Performing Arts**

- Nov. 20      New Music Society, directed by Robert Rollin  
12:15 pm, Butler Institute of American Art
- Nov. 20      New Music Society, directed by Robert Rollin  
8:00 pm, Bliss Recital Hall
- Nov. 20      Concert Band, directed by John Veneskey  
8:00 pm, Chestnut Room, Kilcawley Center
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8:00 pm, Bliss Recital Hall
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8:00 pm, Bliss Recital Hall
- Nov. 27      Dana Saxophone Studio Recital  
12:15 pm, Butler Institute of American Art

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*Presents*

**Dana Clarinet  
Ensembles  
in Concert**

---

Bliss Recital Hall  
Tuesday, November 19, 2002  
8:00 p.m.



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## ***Program***

---

**Prelude and Scherzo** Bennett

Jennifer Harris, Sherry Nold, Marilyn Prodnick and Sara Resnick

**Grand Trio (Op.8) - Allegro** Bouffil

Paula Begovich, Stephanie Dambach and Jessica Heisel

**Prelude and Allegro** Frackenpohl

DANA CLARINET CHOIR

Pamela Kennedy, Conductor

Mindy Aeppli, Paula Begovich, Nicole Bradford, Joe Carey, Stephanie Dambach, Lori Flowers, Jessica Heisel, Kristen Mather, Courtney Polenick, Rhiannon Rieger and Aaron Scott

### ***Ten-Minute Intermission***

**Rondo** Mozart

Allegretto

Andante-Allegro

Jessica Heisel and Rhiannon Rieger

**Concert Piece #2** Mendelssohn

Presto

Andante

Allegretto Grazioso

Courtney Polenick and Aaron Scott

**Sonata for 2 clarinets** Poulenc

Kristen Mather and Sara Resnick

**Turkish March** Mozart

DANA CLARINET CHOIR

Nicole Bradford, Conductor

Mindy Aeppli, Paula Begovich, Joe Carey, Stephanie Dambach, Lori Flowers, Jessica Heisel, Pamela Kennedy, Kristen Mather, Courtney Polenick, Rhiannon Rieger and Aaron Scott.

## **Happenings At The College Of Fine & Performing Arts**

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12:15 pm, Butler Institute of American Art
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NEW MUSIC SOCIETY

*Presents*

Dana Composers  
Ensemble

Robert Rollin, director

Guest Artist:  
Diane Yazvac

---

Butler Institute  
Wednesday, November 20, 2002  
12:15 p.m.



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# ***Program***

---

## **Modal Perspectives (2002, World Premiere)**

Joel Klamer

Jackie Roundtree, flute  
Sara Resnick, clarinet

## **Duos for Violin and Cello (2002, World Premiere)**

Movements 1 and 2

Jason Wesley Evick

Nicole Bloam, violin  
Gregory Kinat, cello

## **Seven Sound Images on Seven Stanzas by a Child (1971)**

Robert Rollin

Robert Rollin, piano

## **"and we put it in a museum" (2002, World Premiere)**

Justin Endler

1. Hawthorne

Beth Maylas, soprano  
Diane Yazvac, piano

# ***Program***

---

## **Sonata for Two Clarinets (Bb and A)**

Francis Poulenc

1. Presto
2. Andante
3. Vif

Kristen Mather and Sara Resnick, clarinets

## **Fanfare, Canons and Chorale for Brass Sextet (2002, World Premiere)**

Jason Clark

Chad May and Josh Hawkins, trumpets  
Eric Shields, horn  
Chris Houser and Rob Traugh, trombones  
Zade Nahhas, tuba

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The New Music Society is supported by the Dana School of Music, New Music Guild, Inc., College of Fine and Performing Arts, and individual donors.

## ***Program Notes***

---

**Modal Perspectives** is a duet for flute and clarinet. The piece consists of three short movements and it explores in each the use of two different modes simultaneously. Joel Klamer is a graduate assistant in Composition/Theory at the Dana School of Music who holds an undergraduate degree from Grove City College in Pennsylvania.

The **Duo for Violin and Cello** is a contrapuntal setting in two movements and employs clear tonal centers. Jason Evick is a junior music major from Champion.

### **Seven Sound-Images on Seven Stanzas by a Child**

The Terezin Concentration Camp serves as a kind of way station to Oswiecim and other extermination centers, and was meant to be a model camp which foreigners could be shown. The child who wrote this poem was one of the prisoners at the camp, and it appears that he was describing his thoughts at the concert set up, perhaps to impress some visiting neutralist dignitaries.

#### CONCERT IN THE OLD SCHOOL GARRET (Played by Gideon Klein)

White fingers of the sexton sleep heavy upon us.  
Half a century  
Since anyone as much as touched this piano.  
Let it sing again

As it was made to yesterday.  
Phantom hands which strike softly or which thunder.  
The forehead of this man heavy as the  
                  heavens before it rains.

And the springs,  
Under the weight of excitement, forgot to squeak.  
Half a century it is since anyone as much as touched  
                  this piano.

Our good fiend, Time,  
Sucked each figure empty like a honeybee  
Which has lived long enough  
And drunk enough honey  
So that now it can dry out in the sun somewhere.

Under the closed eyes, another person sits,  
Under the closed eyes, he seeks among the keys  
As among the veins through which the blood flows softly  
When you kiss them with a knife and put a song to it.

---

And this man yesterday cut all the veins,  
Opening all the organ's stops,  
Paid all the birds to sing,  
To sing

Even though the harsh fingers of the sexton  
    sleep heavy upon us.  
Bent in his manner of death, you are like Beethoven  
Your forehead was as heavy as the heavens before it rains.

Hawthorne is the first in a song cycle entitled **and we put it in a museum.** . The text is taken from Hawthorne's *Scarlet Letter*, and describes the moment when it is revealed that the minister was the father of Hester's child. Justin Endler is a sophomore composition/saxophone major at the Dana School of Music.

**The Sonata for two clarinets** is a charming neoclassical work in three movements with the last movement being especially lively. Francis Poulenc (1899-1963) was a member of Les Six, the group of original composers who contributed significantly to twentieth-century music in France. He, Arthur Honegger, and Darius Milhaud, were the best known of the group.

**Fanfare, Canons, and Chorale** is a short one-movement piece which is enlivened by a rapid section using a Native American tune in canon. Jason Clark is a senior composition major who last year was awarded the New Music Society Annual Commission for his *Concerto for Oboe, Clarinet, Bassoon, and Strings*. This was premiered last spring by the Dana Festival Chamber Orchestra, Robert Rollin, conductor, at the Dana New Music Festival Gala opening concert.

## **ROBERT ROLLIN**

---

Robert Rollin, a native of Brooklyn, New York, began composing at age 8 and was soon recommended by conductor Erich Leinsdorf for a special composition scholarship at Juilliard. Graduating Phi Beta Kappa from City College and with a doctorate from Cornell, he studied under Mark Brunswick, Ravi Shankar, Robert Palmer, Karel Husa, Elliot Carter, and György Ligeti. He has been recognized with annual ASCAP awards consecutively for two decades, and has held many important awards, post doctoral fellowships, and grants, including the Ohio Governor's Award for Creative Excellence presented by the Honorable Richard Celeste in a public ceremony.

Rollin's many compositions have been performed and broadcast on six continents, and have been used as required jury pieces in the U.S.A., France, and South Africa. He serves as Associated Editor of *Ex tempore*, a theoretical journal, and has authored numerous articles for international journals. An active pianist, he is founder and coordinator of the International Dana New Music Festival and conductor of the Dana Festival Chamber Orchestra, a professional group. Rollin's recent premieres and guest residencies have taken him to four continents.



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### ***Happenings At The College Of Fine & Performing Arts***

- |         |   |
|---------|---|
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| Nov. 22 | Convocation: University of Pittsburgh Gamelan Ensemble<br>11:00 am, Bliss Recital Hall              |
| Nov. 24 | University Chorus & Dana Chorale<br>4:00 pm, Bliss Recital Hall                                     |
| Nov. 25 | Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall  |
| Nov. 25 | YSU Jazz 1 & 2, directed by Kent Engelhardt & Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center |

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Dana Concert Series

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NEW MUSIC SOCIETY

*Presents*

# East Meets West

ASIAN CONNECTIONS CONCERT  
COMPOSERS ENSEMBLE

Robert Rollin, director  
with Guest Artists:

Misook Yun, soprano

Kathryn Umble, flute

Frances Chang, piano

James Richley, drums

---

Bliss Recital Hall

Wednesday, November 20, 2002

8:00 p.m.



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## ***Program***

---

**Desperado (1973)**

Don Henley/Glenn Fry

**Let's Fall in Love**

Harold Arlen/Ted Koehler

DANA ROCK ENSEMBLE

Susan Rollin, vocals  
Matt Skillman, lead guitar  
Joel Kent, bass  
James Richly, drums  
Robert Rollin, piano

**Modal Perspectives (2002, World Premiere)**

**1. Vivace**

Joel Klamer

**2. Lento**

**3. Vivace**

Jackie Roundtree, flute  
Sara Resnick, clarinet

**Seven Sound Images on Seven Stanzas by a Child  
(1971)**

Robert Rollin

Robert Rollin, piano

**Stormy Weather (1933)**

Harold Arlen

**Sunny (1965)**

Bobby Hebb

Susan Rollin, vocals  
Robert Rollin, piano

***~ Intermission ~***

## ***Program***

---

### **Air for Flute**

Toru Takemitsu

Kathryn Umble, flute

### **Sonata for Two Clarinets (Bb and A)**

Francis Poulenc

1. Presto
2. Andante
3. Vif

Kristen Mather and Sara Resnick, clarinets

### **Iris**

Dong-Jin Kim

### **Yearning**

Dong-Jin Kim

### **To Cosmos**

Heung-Ryul Yi

### **Missing Guhm-Gahng Mountain**

Young-Sub Choi

Misook Yun, soprano  
Frances Chang, piano

## ***Program Notes***

---

**Modal Perspectives** is a duet for flute and clarinet. The piece consists of three short movements and it explores in each the use of two different modes simultaneously. Joel Klamer is a graduate assistant in Composition/Theory at the Dana School of Music who holds an undergraduate degree from Grove City College in Pennsylvania.

### **Seven Sound-Images on Seven Stanzas by a Child**

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#### CONCERT IN THE OLD SCHOOL GARRET

(Played by Gideon Klein)

White fingers of the sexton sleep heavy upon us.  
Half a century  
Since anyone as much as touched this piano.  
Let it sing again

As it was made to yesterday.  
Phantom hands which strike softly or which thunder.  
The forehead of this man heavy as the  
                  heavens before it rains.

And the springs,  
Under the weight of excitement, forgot to squeak.  
Half a century it is since anyone as much as touched  
                  this piano.

---

Our good fiend, Time,  
Sucked each figure empty like a honeybee  
Which has lived long enough  
And drunk enough honey  
So that now it can dry out in the sun somewhere.

Under the closed eyes, another person site,  
Under the closed eyes, he seeks among the keys  
As among the veins through which the blood flows softly  
When you kiss them with a knife and put a song to it.

And this man yesterday cut all the veins,  
Opening all the organ's stops,  
Paid all the birds to sing,  
To sing

Even though the harsh fingers of the sexton  
    sleep heavy upon us.  
Bent in his manner of death, you are like Beethoven  
Your forehead was as heavy as the heavens before it rains.

**The Sonata for two clarinets** is a charming neoclassical work in three movements with the last movement being especially lively. Francis Poulenc (1899-1963) was a member of Les Six, the group of original composers who contributed significantly to twentieth-century music in France. He, Arthur Honegger, and Darius Milhaud, were the best known of the group.



## ***Korean Song Translations***

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### ***Iris***

Your sorrowful mind flies over the endless loneliness. You are perhaps a delicate spirit that dies of long yearning, then relives, and then dies again. Hiding the passion in your bosom, your face smiles with loneliness. You are the most beautiful sparkling eternal symphony among the God's creation, and you are my love. Ah! My lovely Iris! I will also walk on the snow following you.

### ***Yearning***

The ocean by my hometown, The blue sea I see, Even in dreams how would I forget the quiet ocean.

Perhaps, the same seagulls are still flying there. I want to go there, I want to go there.

I miss my childhood friends whom I used to play with. How would I forget them wherever I go! What would they do now! I miss them. I miss them.

While the same seagulls and my friends are still in my hometown, why am I living away from my hometown? Perhaps, I should go back to my hometown leaving everything behind. Then, I will play and live there like old times. My spirit dressed in beautiful attire, I will smile and laugh with joy again. To go back to the time I didn't weep ever.

### ***To Cosmos***

Under the bright moonlight, your beautiful face. A maiden of the moon kisses your lips. Washed in pure dewdrops, your clean body. A soft breeze embraces you. Cosmos, you are a maiden of autumn. You are my friend in this lonely night. Night is falling and my mind is calm. As my mind gets calmer, your look gets sadder ever while spending this quiet night together.

Cosmos, you are a maiden of autumn. You are my friend in this lonely night.

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## **Missing Guhm-Gahng Mountain**

Whose creation would it be clear and beautiful mountain.  
We miss the twelve thousand tops even though we would not say it.  
Finally now is the time for us to dress up  
and call the name, Guhm-Gahng Mountain, again.  
Forever-beautiful mountain  
how long has it been that we could not visit!  
Finally the day has come we can visit  
Guhm-Gahng is calling us.

BeeRoBohng, the top destroyed  
White cloud and gently breeze are passing by  
Do not look at the sight below the mountain, below your feet  
until we resolve our hates and anger  
Forever-beautiful mountain  
how long has it been being polluted (by the communists)!  
Finally the day has come we can visit  
Guhm-Gahng is calling us.

Literal translations by Misook Yun

## ***FRANCES CHANG***

---

Frances Chang was born in Seoul, Korea in 1978 and she started learning the piano when she was five. Ms. Chang and her family immigrated to Toronto, Canada in 1991 and she entered the Royal Conservatory of Music in preparation for college. In 1996 she was accepted to Queen's University school of Music where she studied solo piano performance with Prof. Michel Szczesniak and composition with Norman Sherman and John Burge. Ms. Chang came to Youngstown State University in 2000 to study solo piano performance with Dr. Oltmanns where she actively performed both solo and collaborative works. She has won numerous competitions and scholarship awards in Canada including the 1999 Concerto/Aria competition at Queen's University, Senior Pianist and Accompanist awards at the Kiwanis Festival, the Kingston Symphony award, and the Korean-Canadian Scholarship award. Ms. Chang was invited to perform for the Rome Festival in Rome, Italy in 2002. She is currently attending the Cleveland Institute of Music where she received scholarships and accompanying awards to prepare for a master's degree in collaborative piano studies with Anita Pontremoli and harpsichord with Janina Caesar.

## ***KATHRYN THOMAS UMBLE***

---

Dr. Kathryn Thomas Umble is a member of the Youngstown Symphony Orchestra where she plays principal piccolo and flute. She has also performed with the Warren Philharmonic Orchestra and the Toledo Symphony. Dr. Umble performs chamber music for flute and piano and mixed ensembles. She holds a doctorate from Michigan State University and has degrees from Bowling Green State University and the University of Michigan. Dr. Umble was awarded a Prix d'excellence for outstanding musicianship from the Fontainebleau School of Music in France. Professor Umble's area of specialization for her doctorate was Japanese music.

## **MISOOK YUN**

---

Dr. Misook Yun is an active performer at home with a wide range of styles including early music, bel canto, and twentieth century. A lyric soprano Dr. Misook Yun is a native of South Korea. As an active recitalist and soloist, Yun has performed in Italy, Austria, South Korea, and the United States of America. Her numerous competition winnings include first prize of the Metropolitan Opera Competition in the Oregon District, the concerto competition at the University of Oregon, and first prize of the Paul & Lillian Petri Scholarship Competition. Dr. Yun joined the faculty at Youngstown State University, Ohio as an assistant professor in voice in 1999.

## **ROBERT ROLLIN**

---

Robert Rollin, a native of Brooklyn, New York, began composing at age 8 and was soon recommended by conductor Erich Leinsdorf for a special composition scholarship at Juilliard. Graduating Phi Beta Kappa from City College and with a doctorate from Cornell, he studied under Mark Brunswick, Ravi Shankar, Robert Palmer, Karel Husa, Elliot Carter, and György Ligeti. He has been recognized with annual ASCAP awards consecutively for two decades, and has held many important awards, post doctoral fellowships, and grants, including the Ohio Governor's Award for Creative Excellence presented by the Honorable Richard Celeste in a public ceremony.

Rollin's many compositions have been performed and broadcast on six continents, and have been used as required jury pieces in the U.S.A., France, and South Africa. He serves as Associated Editor of *Ex tempore*, a theoretical journal, and has authored numerous articles for international journals. An active pianist, he is founder and coordinator of the International Dana New Music Festival and conductor of the Dana Festival Chamber Orchestra, a professional group. Rollin's recent premieres and guest residencies have taken him to four continents.



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A black and white photograph of a man with a beard, wearing a dark jacket, playing a double bass. He is looking to the right of the frame. The photograph is the central focus of the lower half of the poster.

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***Happenings At The  
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- |         |   |
|---------|---|
| Nov. 21 | Dana Saxophone Studio Recital<br>8:00 pm, Bliss Recital Hall  |
| Nov. 22 | Convocation: University of Pittsburgh Gamelan Ensemble<br>11:00 am, Bliss Recital Hall              |
| Nov. 24 | University Chorus & Dana Chorale<br>4:00 pm, Bliss Recital Hall                                     |
| Nov. 25 | Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall  |
| Nov. 25 | YSU Jazz 1 & 2, directed by Kent Engelhardt & Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center |

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YSU

Dana Concert Series

THE COLLEGE OF  
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*presents*

# "Hail Sinfonia"

*featuring the*

YSU Concert Band

John E. Veneskey, Conductor

Stephen L. Gage, Conductor

Joseph Gervase, Guest Conductor

Heather Sirney, Guest Conductor

Robert Seebacher, Guest Conductor

With Guest Choir:

Phi Mu Alpha Sinfonia Men's Chorus

Stephen Ausmann, Advisor

Kenneth Brown, Music Director

INCLUDING MUSIC BY:

Jenkins, Vaughan Williams, C. Williams, Ticheli,  
Chattaway, and Arnold

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Chestnut Room, Kilcawley Center

Wednesday, November 20, 2002

8:00 p.m.



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# ***Repertoire***

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FALL 2002 YSU Concert Band  
Dr. Stephen L. Gage, Conductor  
John E. Veneskey, Conductor

**American Overture for Band** Joseph Willcox Jenkins

**Folk Song Suite** Ralph Vaughan Williams  
Heather Sirney, guest conductor

**Parade of the Tall Ships** Jay Chattaway  
Robert Seebacher, guest conductor

**Prelude, Siciliano, and Rondo** Malcolm Arnold/arr. Paynter

*~ intermission ~*

**Symphonic Dance #3: Fiesta** Clifton Williams  
Joseph Gervase, guest conductor

**Shenandoah** setting by Frank Ticheli

**The Sinfonians March** Clifton Williams

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## **American Overture for Band**

Joseph Willcox Jenkins

Joseph Willcox Jenkins received a pre-law degree at St. Joseph's College before deciding on a musical career. He studied composition with Persichetti at the Philadelphia Conservatory of Music and with Thomas Canning and Howard Hanson at the Eastman School of Music. He received his Ph.D. degree at the Catholic University of America and became chairman of the theory and composition department at Duquesne University. *American Overture for Band* was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university ensembles. Although *American Overture* was Jenkins' first band piece, it remains his most successful work, and in his words, he is "hard-pressed to duplicate its success."

## **Folk Song Suite**

Ralph Vaughan Williams

Vaughan Williams spent two years between school and university in musical study at the Royal College of Music. After taking a degree at Cambridge, he returned to the Royal College in London for further study, then Germany where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England where he received a doctorate in music at Cambridge. He is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has been transcribed for orchestra. The movements are titled March - "Seventeen Come Sunday"; Intermezzo - "My Bonnie Boy"; and March - "Folk Songs from Somerset."

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## **Parade of the Tall Ships**

Jay Chattaway

Born in Monongahela, Pennsylvania, on July 8, 1946, Jay A. Chattaway was educated at West Virginia University and the Eastman School of Music. He served seven years as Composer-in-residence of the U. S. Navy Band in Washington, D. C. A past member of the A & R staff at Columbia Records, he is an independent record producer, and music writer for films. This march was written to commemorate the largest gathering of tall sailing ships ever assembled on July 4, 1976.

## **Prelude, Siciliano, and Rondo**

Malcolm Arnold/arr. Paynter

Malcolm Arnold (b. 1921) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra. *Prelude, Siciliano, and Rondo* was originally composed for the standard British all-brass band and entitled *Little Suite for Brass, Op. 80*. This 1979 arrangement by the late John P. Paynter brings its beautiful character and melodies to wind ensembles. All three movements are written in short, clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet cantabile ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance; solo instruments carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and again in alternation with contrasting themes.

## **Symphonic Dance #3: Fiesta**

Clifton Williams

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman,

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erving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

*Fiesta* was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

## **Shenandoah**

setting by Frank Ticheli

Frank Ticheli was born in 1958 in Monroe, Louisiana. He received his Bachelor of Music in Composition from Southern Methodist College and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberon fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

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The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer wrote:

"In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy — its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."

### ***The Sinfonians March***

Clifton Williams

This march was commissioned by the Phi Mu Alpha Sinfonia Fraternity of America. It opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The words are by Charles Lutton set to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

## **PHI MU ALPHA**

Sinfonia became a national fraternity on October 6, 1898, with the admission of a group of men at the New England Conservatory in Boston. Since that time, Sinfonia has grown into the largest music fraternity in the world, with more than 140,000 initiates, and chapters on over 200 college and university campuses across the nation.

For over a century, Sinfonians in nearly every field of study and professional endeavor have transformed the face of music in America. Today, the Brotherhood represents a diverse group of individuals spanning the nation, who continue the proud tradition of advancing the Fraternity's purpose:

To encourage and actively promote the highest standards of creativity, performance, education, and research in music in America; To develop and encourage loyalty to the Alma Mater; To foster the mutual welfare and brotherhood of students of music; To develop the truest fraternal spirit among its members; and... To instill in all people an awareness of music's important role in the enrichment of the human spirit.

Sinfonians share a love of music that unites them as brothers with a common interest. The Fraternity teaches men to develop themselves and their art, not for the sake of art itself, but as a means of enriching the lives of others. Through a multitude of chapter, provincial, and national events, Sinfonia offers unlimited opportunities for performance, community music outreach, and other activities designed to develop a true appreciation for the power of music to uplift the soul.

Sinfonia's collegiate chapters participate in a broad range of activities emphasizing brotherhood, service, and performance in music. Chapters take music into the community by singing at hospitals and homes for the elderly; sponsor concerts of American music, jazz and choral festivals, all-campus sings and Broadway-style reviews; provide a large variety of performing ensembles ranging from big bands to barbershop quartets; commission new works; bring prominent performers and clinicians to their campuses; and take part in a variety of other social and musical activities. The possibilities for participation in musical activities are limited only by the boundaries of imagination, desire, and commitment.



**Youngstown State University  
 Concert Band Personnel  
 Dr. Stephen L. Gage, Conductor  
 John E Veneskey, Conductor  
 Fall 2002**

**FLUTE/PICCOLO**

Jessica Begovich, Kiski Area (PA)  
 Erin Best, Lakeview  
 Andrea Bok, Hicksville  
 Carlie Donnelly, Poland Seminary \*  
 Jessica Evrard, Laurel  
 Ashley Glenn, Oak Glen (WV)  
 Lauren Keesecker, Willoughby South  
 Beth Moury, McKeesport (PA)

**OBOE/ENGLISH HORN**

Marsha Croskey, Reynolds (PA)  
 Diane Naomi, Boardman  
 Holly Pickens, Beaver Local

**BASSOON**

Amanda Gregg, Newton Falls \*  
 Amy Sabol, Brookfield

**Bb SOPRANO CLARINET**

Mindy Aeppli, Hubbard  
 Stephanie Dambach, Seneca Valley (PA)  
 Lori Flowers, Hickory (PA)  
 Jennifer Harris, Southern Local  
 Jessica Heisel, North Hills (PA),  
 Concert Master \*  
 Kevin Perry, Warren Harding  
 Marilyn Prodnick, Girard  
 Rhiannon Rieger, North Alleghany (PA)

**BASS CLARINET**

Mindy Aeppli, Hubbard  
 Joel Klamer, Grove City College #  
 Marilyn Prodnick, Girard

**ALTO/SOPRANO SAXOPHONE**

Fred Burazer, Lakeview  
 Kim D'Angelo, Butler (PA)  
 Erika Durham, Berea  
 Justin Endler, Seneca Valley (PA)  
 Heidi Martin, Butler Area (PA) \*

**TENOR SAXOPHONE**

Max Pivik, (PA)

**BARITONE SAXOPHONE**

Adam Lahm, Somerset (PA)

**HORN IN F**

Jeffrey Bickel, Maplewood  
 Renee Brownlie, Boardman  
 Marcia Hunsacker, Mentor  
 Micah Johnson, West Branch  
 Jennifer Martin, Wellsville  
 Danielle Mistovich, Boardman  
 Eric Shields, Tri-Valley

**TRUMPET**

Robert Babick, New Castle (PA)  
 Lyle Berger, Laurel  
 Joseph Gervase, Grove City College # \*  
 Brandon Milhoan, Lisbon  
 Scott Minadeo, Kirtland  
 Jason Reese, Willoughby South  
 Joan Seltzer, Loretto (PA)  
 Angie Shelton, Brookfield  
 Amy Warner, Grove City (PA)

**TROMBONE**

Joseph Audino, New Castle (PA)  
 Mark Awad, Canfield \*  
 Chris Stone, Leetonia  
 Robert Traugh, Kiski Area (PA)

**EUPHONIUM**

Melanie Mehalic, Willoughby South \*  
 Stacy Smith, Willoughby South  
 Tony Verdream, Liberty

**TUBA**

Alvin Carroll, Leetonia  
 James Galioto, Struthers \*

**PERCUSSION**

James Caligiuri, Chartiers Valley (PA)  
 Jason Detec, Struthers  
 Derek Dixie, Wilson  
 Robert Flaminio, New Castle (PA) \*  
 Stephen Mauch, Hubbard  
 Priscilla Maynard, Jackson-Milton  
 Rob Mayne, South Range

**PIANO/PERCUSSION**

Erin Best, Lakeview

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\* -- Section Leader

**This ensemble is listed alphabetically to emphasize the importance of each member to the group's artistic success.**

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Kathryn Thomas-Umble, Flute/Piccolo  
Tedrow Perkins, Oboe/English Horn  
D. William Byo, Bassoon/Contrabassoon  
Robert Fitzer, Clarinet  
Kent Engelhardt, Saxophone/Clarinet  
James Umble, Saxophone  
Allen Cordingley, Saxophone  
William B. Slocum, French Horn  
Christopher Krummel, Trumpet  
John E. Veneskey, Trumpet  
Michael Crist, Trombone  
Michael Shevock, Trombone  
John Turk, Tuba/Euphonium  
Glenn Schaft, Percussion  
Janet Pemberton, Percussion  
Ron Coulter, Percussion  
Caroline Oltmanns, Piano

**2002-03 YSU BAND STAFF**

Stephen L. Gage, Director of Bands  
John E. Veneskey, Associate Director of Bands  
Joseph Gervase, Graduate Assistant  
Heather Sirney, Graduate Assistant  
Robert Seebacher, Band Librarian  
Emily Voye, Uniform/Equipment Manager  
Reid Young, Uniform/Equipment Manager

# Upcoming Events

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## YSU Symphonic Wind Ensemble, Concert Band, Symphonic Band, University Band and Dana Chamber Winds Concerts

### 2002

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Monday, December 2      Symphonic Wind Ensemble Concert  
Featuring: Dr. Ronald Gould, organ  
8:00 P.M., St. John's Episcopal Church

### 2003

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Wednesday, February 19      Chamber Winds Concert  
12:15 P.M., Butler Art Museum

Monday, February 24      Symphonic Wind Ensemble Concert  
Featuring: Dr. Glenn Schaft, percussion  
7:30 P.M., Raidel Auditorium  
(Lakeview HS--Ken Young, Director)

Monday, April 14      Concert Band Concert  
8:00 P.M., Edward G. Powers Auditorium

Tuesday, April 15      YSU Honors Convocation: Concert Band  
7:00 P.M., Kilcawley Center Chestnut Room

Wednesday, April 16      Dana Chamber Winds  
12:15 P.M. Butler Art Museum

Wednesday, April 16      University Band & Chamber Winds  
8:00 P.M., Kilcawley Center Chestnut Room

Monday, April 28      Symphonic Wind Ensemble  
8:00 P.M., Old North Church of Canfield

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Dr. Stephen L. Gage, Director of Bands  
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Dana School of Music  
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Youngstown, OH 44555-3636  
(330) 941-1832  
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This program is being recorded by Dr. Lee Brooks, President of Concert Masters Recording Company in Canton, Ohio (330) 456-3916 or E-mail: [cmasters@ezo.net](mailto:cmasters@ezo.net). There are order forms in this program for you to secure a live CD recording!



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***Happenings At The  
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- Nov. 20      New Music Society, directed by Robert Rollin  
12:15 pm, Butler Institute of American Art
- Nov. 20      New Music Society, directed by Robert Rollin  
8:00 pm, Bliss Recital Hall
- Nov. 20      Concert Band, directed by John Veneskey  
8:00 pm, Chestnut Room, Kilcawley Center
- Nov. 21      Dana Saxophone Studio Recital  
8:00 pm, Bliss Recital Hall
- Nov. 22      Convocation: University of Pittsburgh Gamelan Ensemble  
11:00 am, Bliss Recital Hall

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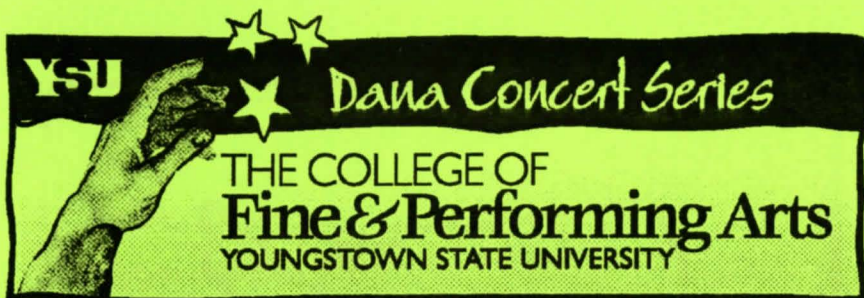


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***Presents***

# **Saxophone Studio Recital**

**Directed by:  
Dr. James Umble**

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Bliss Recital Hall  
Thursday, November 21, 2002  
8:00 p.m.



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# ***Program***

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## **Sonata**

Robert Muczynski  
(1929)

- I. Andante maestoso
- II. Allegro energico

Chad Gridley  
Diane Yazvac

## **Tableaux de Provence**

Paule Maurice  
(1910-1967)

- I. Farandole des Jeunes Filles
- IV. Le Cabridan

Ryan Ruth  
Diane Yazvac

## **Aria**

Eugene Bozza  
(1905-1991)

Dave Taylor  
Diane Yazvac

## **Sonate (1943)**

Paul Hindemith  
(1895-1963)

- I. Ruhig bewegt
- II. Lebhaft
- III. Sehr langsam
- IV. Lebhaft

Fred Burazer  
Diane Yazvac

---

**Suite (1944)**

Paul Bonneau  
(b. 1918)

- I. Improvisation
- III. Plainte

Adam Lahm  
Diane Yazvac

**Sonata (1937)**

Bernhard Heiden  
(1910-2000)

- I. Allegro

Kim D'Angelo  
Diane Yazvac

- II. Presto

Joe Carey  
Diane Yazvac

**A Ruckert Song**

Gustave Mahler  
(1860-1911)  
trans. Hemke

Heidi Martin  
Diane Yazvac

**Pieces Caracteristiques- ala Espagnole**

Pierre Max Dubois  
(b. 1930)

Kristopher Sayre  
Diane Yazvac

---

**Sonata, Op. 19**

I. With vigor

Tony Koussa  
James Johnson

Paul Creston  
(1906-1985)

**Three Pieces for Saxophone Quartet**

Justin Endler, soprano  
Tony Koussa, alto  
Heidi Martin, tenor  
Adam Lahm, baritone

Isaac Albeniz  
(1860-1909)  
trans. Mule

**Tableaux de Provence**

I. Farandole des Jeunes Filles  
IV. Le Cabridan

Erika Durham  
Diane Yazvac

Paule Maurice  
(1910-1967)

**Etude**

Greg Pflugh, tenor  
Diane Yazvac, piano

Lawrence Weiner  
(b. 1940)



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***Happenings At The  
College Of Fine & Performing Arts***

- Nov. 22            Convocation: University of Pittsburgh Gamelan Ensemble  
11:00 am, Bliss Recital Hall
- Nov. 24            University Chorus & Dana Chorale  
4:00 pm, Bliss Recital Hall
- Nov. 25            Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- Nov. 25            YSU Jazz 1 & 2, directed by Kent Engelhardt & Dave  
Morgan, 8:00 pm, Chestnut Room, Kilcawley Center

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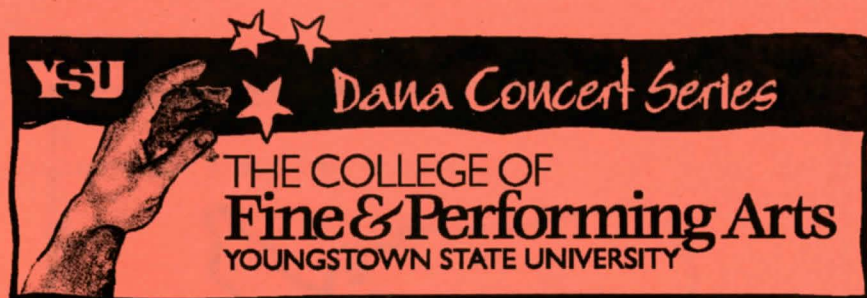


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SENIOR RECITAL

*Chris Palmer, Horn*

Accompanied by:  
Kathy Miller, Piano

---

Bliss Recital Hall  
Saturday, November 23, 2002  
5:30 p.m.



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## ***Program***

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### **Nocturno for Horn and Piano Op. 7**

Franz Strauss  
1822-1905

### **Concerto for Horn No. 1, Op.11**

Richard Strauss  
1864-1949

Allegro

Andante

Rondo Allegro

The senior recital of Chris Palmer is presented in partial fulfillment of the requirements of the Bachelor of Music Education degree.



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## ***Happenings At The College Of Fine & Performing Arts***

- Nov. 21            Dana Saxophone Studio Recital  
8:00 pm, Bliss Recital Hall
- Nov. 22            Convocation: University of Pittsburgh Gamelan Ensemble  
11:00 am, Bliss Recital Hall
- Nov. 24            University Chorus & Dana Chorale  
4:00 pm, Bliss Recital Hall
- Nov. 25            Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- Nov. 25            YSU Jazz 1 & 2, directed by Kent Engelhardt & Dave  
Morgan, 8:00 pm, Chestnut Room, Kilcawley Center

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*Presents*

# University Chorus and Dana Chorale

Hae-Jong Lee, Conductor

Rebecca Klamer, Pianist

---

Bliss Recital Hall  
Sunday, November 24, 2002  
4:00 p.m.



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## **Program**

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### **University Chorus**

---

***Sing We And Chant It***

Thomass Morley  
(c. 1557-1602)

***Il est bel et bon***

Pierre Passereau  
(1509-1547)

***Before the Marvel of This Night***

Carl Schalk  
(b.1929)

***The Virgin Mary Had a Baby Boy***

West Indian Spiritual  
Arr. Robert DeCormier

Joanna Fuchs, finger cymbals

***African Noel***

Arr. André Thomas

Joanna Fuchs, tambourine  
Priscilla Maynard, congas

***Arirang***

Korean folk song  
Arr. Robert DeCormier

Debbie Jacobson, soprano

***Sorida (A Zimbabwe Greeting)***

Rosephanye Powell

Debbie Jacobson, Megan Wallace and C. Rosa Rodriguez, trio  
Joanna Fuchs, tambourine  
Priscilla Maynard, congas

***Feller from Fortune***

Arr. Harry Somers  
(1925-1999)

## **Dana Chorale**

---

### **Mass in C Major, Opus 86**

Ludwig van Beethoven  
(1770-1827)

Kyrie

Agnus Dei

Ann Clabaugh, soprano; Kelly Hutchinson, alto  
Leonard Suzelis, tenor; Hyun-jin Kim, baritone

### **Hallelujah from Christ on the Mount of Olives**

Ludwig van Beethoven  
(1770-1827)

### **A Ceremony of Carols**

Benjamin Britten  
(1913-1976)

3. There Is No Rose

6. This Little Babe

### **Minoi, Minoi**

Samoan folk song  
Arr. Christopher Marshall

### **If Love Should Count You Worthy**

James Quitman Mulholland

Miranda Walker, French horn

### **John Saw Duh Numbuh**

Spiritual Arr. André Thomas



## ***Program Notes & Translations***

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**Il est bel et bon:** *This early Renaissance chanson is really a tongue-in-cheek text about two wives gossiping about the merits (in sarcastic tone) of their husbands.*

Translation: "My husband is fine and good, neighbor."  
There were two women in the same neighborhood.  
"He doesn't annoy me nor beat me.  
He does the house work and feeds the chickens.  
And I take my pleasure.  
Neighbor, it is for to laugh when the hens cry out.  
Little coquette that's what it is!"

**Sing We And Chant It:** *Sing We And Chant* is a light, happy English madrigal about love. More accurately known to musicians as a balletto (or 'ballet' or 'ballett' as it was variously spelled and pronounced by the English, who borrowed the idea from the Italians, especially Giovanni G. Gastoldi). The texts were strophic poems with stanzas ending simply with the nonsense syllables "fa-la-la".

**Before the Marvel of This Night:** Carl Schalk, teacher, musicologist, composer, and author is Distinguished Professor of Music Emeritus at Concordia University, River Forest, Illinois. Schalk's choral compositions and hymn settings for congregational use are widely used in many denominations. He has written more than 80 hymn tunes and carols, many of which appear in more than 30 denominational hymnals in the United States, Canada, Europe, Japan, and Southeast Asia. *Before the Marvel of This Night* is one of his representative carols.

### ***The Virgin Mary Had a Baby Boy:***

This West Indian spiritual differs rhythmically and melodically from those we are accustomed to. The manner in which the English words are accented gives the composition an unusual rhythmical quality. This is underlined by the fact that the West Indian musical tradition comes primarily from Spain and Portugal. The finger cymbals ringing constantly and gently in the background supply a distinctive, unexpected accompaniment.

**African Noel:** Andre Thomas is a master at the spiritual form, and his skill is clearly evident in this work. The layers of sound and the constant rhythmic patterns add vitality and intensity. The accompaniment of congas and tambourine enhances the spirit of this African carol.

---

**Ahrirang:** *Ahrirang* is one of the most well-known Korean folk songs. *Ahrirang* is a legendary hill that is a symbol of personal contentment, individual triumph and deep-felt sorrow. DeCormier's arrangement captures the beauty of the canonic nature of the melody.

**Sorida:** This composition is a jubilant setting of Zimbabwe greeting word "sorida/hellow."

**Feller from Fortune:** *Feller from Fortune* comes from the Five Songs of the Newfoundland Outports which also include *Banks of Newfoundland*, *Old Mayflower*, *She's Like the Swallow*, and *Si J'Avais le Bateau*. This 'rollicking ditty' has achieved wide popularity since it was identified in 1955 by the late Gerald E. Doyle of St John's in his booklet, 'Old-Time Songs of Newfoundlands'. This composition is characterized by the constantly changing meters and irregularly occurring accentuations.

**Kyrie & Agnus Del from Mass in C Major:** Beethoven wrote two Mass settings—*Mass in C major* (1807) and *Missa Solemnis* (1819-1822). When speaking of the *Missa Solemnis*, Hugo Riemann writes: "The solo voices represent all that which is the subjective utterance of the deeply-moved spirit, the prescient annunciation of happy tidings, the devout prayer of the individual, whereas the choir is the voice of the community of all those who hear and repeat the message." To a certain extent this already applies to the first Mass in C.

Translation: Lord, have mercy. Christ, have mercy. Lord, have mercy.

Lamb of God, who takest away the sins of the world,  
Have mercy upon us.

Lamb of God, who takest away the sins of the world,  
Have mercy upon us.

Lamb of God, who takest away the sins of the world,  
Grant us peace.

**Hallelujah from Christ on the Mount of Olives:**

The story of this oratorio is based upon the Passion. It begins with the scene where Jesus prays on the Mount of Olives anticipating his death. Strangely enough, the drama of the oratorio ends with Jesus' capture, unlike any other oratorio related to Jesus' passion and resurrection. The *Hallelujah* is the conciliatory finale sung by the angel's chorus after Jesus' capture.

---

***There Is No Rose & This Little Babe* from *A Ceremony of***

**Carols:** After three very successful years in America, Benjamin Britten and Peter Pears boarded a Swedish cargo vessel, the *Axel Johnson*, on March 16, 1942 for their return to Britain. During the voyage they berthed at Halifax, Nova Scotia, where Britten came across a book of medieval poems which he set to the music of *A Ceremony of Carols* during the trans-Atlantic voyage.

*There is no rose* is filled with adult wonder at the mysteries of the Nativity, acknowledging Mary as unparalleled to be mother of Jesus Christ. The Biblical text suggests that the first time, heaven and earth were as one within the womb of Mary. Because of her, we learn the mystery of the Trinity. Britten inserted liturgical Latin phrases between English texts, adding a sense of grandeur from their association with the solemnity of the church. One can assume that medieval Christians knew the meaning of the inserted phrases: *Res miranda* ("marvelous thing"), *Pares forma* ("of equal form"), *Gaudeamus* ("let us rejoice"), *Transeamus* ("let us go over").

The poem of *this Little Babe* is by Robert Southwell, a Jesuit who was executed for treason by Queen Elizabeth. The text details the preparations God made, through the birth of the Babe, for battle with Satan's forces. The metaphors oddly juxtapose infant images with weapons and battles. Here Britten uses canon. In each verse he adds another voice to the canon, compressing the music into a "stretto" and creating an image of the cacophony of battle. Finally, in a dramatic turn, Britten finishes the movement in a flourish of triumph.

***Minoi, Minoi:*** *Minoi, Minoi* is a Samoan folk song arranged by C. Marshall. "Intensely proud of their language and customs, Samoans have assimilated many aspects of European culture including Christianity and Western music. Music and dance permeate nearly all aspects of Samoan life. From birth, children are immersed in a rich musical environment that includes music-making in the work place, in ceremony, and in most recreational activities. This composition is a dance song incorporating synchronized group movements.

---

Such songs are usually of a light-hearted nature with the words dictating the actions. Images of food often combine with romantic subject matter, resulting in subtle double meanings." (Note by the arranger)

Translation:     Move, move like an ant when you dance,  
                      Swaying from side to side,  
                      Dipping into rich coconut cream,  
                      As sweet as baked fruit,

Ah, my pigeon,  
Crying out to me,  
I wish you could keep dancing like that,  
So move, move, move my darling.

**If Love Should Count You Worthy:** The composer, James Mulholland, is professor of Music at Butler University, Indianapolis, Indiana. His music is among the most performed throughout the world. Mulholland's choral compositions often include instrumental solos. This composition is one of his representative choral works using French horn solo. From the beginning the warmth of the French horn coupled with the haunting melody effectively expresses the profound meaning of the text: "If love should count you worthy, and should deign one day to seek your door and be your guest, pause, ere you draw the bolt and bid him rest, if in your old content you would remain..." (anonymous)

**John Saw Duh Numbuh:** This setting is an exhilarating example of Andre Thomas's spiritual arrangement. The fanfare-like opening in the vocal parts and the chromatic ascent of parallel fourths in the accompaniment gather great energy before the entrance of the spiritual melody. The repetitive use of fortamentos and parallel motions give this spiritual so much freedom of expression.

## **CONDUCTOR'S PROFILE**

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**Hae-Jong Lee**, a native of South Korea, has served as Manager and Assistant Conductor of the Seoul Motet Choir, one of the most active professional choirs in Korea. He has directed church choirs, high school choirs, college choirs, and community choirs in Korea and the United States. At the university of Illinois he directed the University of Illinois Chorus and

served as the chorus master of three opera productions. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College. Currently, he is pursuing doctoral studies in choral conducting at the University of Illinois. He has been Minister of Music at the University Place Christian Church in Champaign, IL since 1997. He joined the Dana School of Music as director of choral activities in 2002.

## University Chorus Personnel

### **Soprano**

Raquel Bair  
Samantha Bellon  
Amanda Crago  
Elizabeth Crew  
Heidi Davis  
Kelly Downs  
Anne Dull  
Laura Fedina  
Jacqueline Genovese  
Rachel Hurd  
Dabbie Jacobson  
Paula Jones  
Shannon Kennedy  
Amy Liggett  
Meg Martin  
Laura Myers  
Cheeri Nettles  
Charity Pappas  
Katherine Williams

### **Tenor**

Michael Edwards  
Anthony Lee  
Trevor Lenhart  
Nathan Plaskett  
Austin Robinson  
Adam Zagotti

### **Alto**

Dwendolyn Alexander  
Kelly Barnes  
Stephanie Dechant  
Kathleen Gleen  
Pamela Hansley  
Meredith Jackson  
Anna Kohler  
Nicole Peterson  
Jessica Rek  
Rosa Rodriguez  
Samantha Schidemantle  
Christin Vimmerstedt  
Christie Vogel  
Megan Wallace  
Gina Zappa

### **Bass**

Micah Anderson  
Jeff Appod  
Aaron Bunfill  
Bill Frichtel  
Jason Madeline  
William Page  
Max Pivik  
David Spielvogel  
Jabin Williamson

## Dana Chorale Personnel

### **Soprano**

Laura Barba  
Pamela Bellanca  
Amanda Bracken  
Kym Carbone  
Ann Clabaugh  
Heidi Davis  
Ruth Mosher  
Rachel Snyder  
Miranda Walker

### **Tenor**

Josh Davidson  
David Keen  
Adam Zagotti

### **Alto**

Ariel Benes  
Randi Harding  
Ellen Hurd  
Kelly Hutchinson  
Brienne Kochunas  
Amy LaLama  
Amy Liggett  
Sarah Milligan  
Megan Wallace

### **Bass**

Matt Coonrod  
Hyun-jin Kim  
Frank McCauley  
John McCormick  
David Rehs

# **AUDITION ANNOUNCEMENT DANA SCHOOL OF MUSIC CHORAL ENSEMBLES**

## **AUDITION for Dana Chorale**

---

Dana Chorale is looking for advanced level singers for Spring, 2003. (Especially needed tenors and basses.) Dana Chorale is open to all campus community including all faculty, students, and community people. Dana Chorale rehearses regularly at 12:00-12:50pm, Monday through Thursday in the Bliss Recital Hall. Dana Chorale performs the finest repertoire from all periods of music history.

## **PLACEMENT for University Chorus**

---

University Chorus is looking for all level singers for Spring 2003. (Beginners are welcome!) University Chorus is open to all campus community including all faculty, students, and members of the surrounding community. University Chorus rehearses regularly at 11:00-11:50am, Monday through Thursday in the Bliss Recital Hall.

**Audition Dates:** November 25-27 (Mon, Tue, & Wed). Sign-up sheet is posted on the bulletin board by room # 3149-Bliss Hall office of professor Hae-Jong Lee. The audition will consist of a solo singing and brief sight-singing. If you need more information, call 330-941-3799 or e-mail (hlee.01@ysu.edu) to professor Hae-Jong Lee Director of Choral Activities. (In addition to this scheduled audition, ongoing auditions for both choirs with individual appointment will be available until beginning of Spring semester.)



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**Happenings At The  
College Of Fine & Performing Arts**

- Nov. 25      Dana Flute Studio Recital, 6:00 pm, Bliss Recital Hall
- Nov. 25      YSU Jazz 1 & 2, directed by Kent Engelhardt & Dave Morgan, 8:00 pm, Chestnut Room, Kilcawley Center
- Nov. 26      Hyun Jin Kim Vocal Studio Recital  
8:00 pm, Bliss Recital Hall
- Nov. 27      Dana Saxophone Studio Recital  
12:15 pm, Butler Institute of American Art
- Dec. 2      Symphonic Wind Ensemble directed by Stephen Gage & the  
Dana Orchestra directed by William Slocum  
8:00 pm, St. John's Episcopal Church

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*Dana School of Music presents*

# *Flute Studio Recital*

Kathryn Thomas Umble  
Instructor of Flute

---

Bliss Recital Hall  
Monday, November 25, 2002  
6:00 p.m.



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# Program

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## **Deuxieme Sonate**

Philippe Gaubert  
(1879-1941)

### I. Pastorale

Erin Best, flute  
Diane Yazvac, piano

## **Sonata**

Francis Poulenc  
(1899-1963)

### I. Allegretto malinconico

Ashley Glenn, flute  
Adam Roberts, piano

## **Reverie et Petite Valse**

Andre Caplet  
(1878-1925)

Beth Moury, flute  
Jerry Rezanka, piano

## **Minuet and Dance of the Blessed Spirits**

Christoph Willibald Gluck  
(1714-1787)

Jacqueline Roundtree, flute  
Erin Best, piano

## **Concerto for Piccolo**

Lowell Liebermann  
(b.1961)

### I. Andante comodo

Emily Voye, flute  
Edward Largent, piano

## **Sonata in a minor**

Carl Philipp Emanuel Bach  
(1714-1788)

### I. Adagio

Heather Young, flute

# Program

---

## **Andante et Scherzo**

Louis Ganne  
(1862-1923)

I. Andante

Lauren Keesecker, flute  
Kathryn Miller, piano

## **Danse de la Chevre**

Arthur Honegger  
(1892-1955)

Kate Shaner, flute

## **Ballade**

A. Perilhou  
(1846-1936)

Andrea Bok, flute  
Jerry Rezanka, piano

## **Fantaisie Pastorale Hongroise, op.26**

Francois Doppler  
(1821-1883)

Carlie Sohayda, flute  
Cristin Vimmerstedt, piano

## **Fantaisie, op.79**

Gabriel Faure  
(1845-1924)

Jessica Begovich, flute  
Jerry Rezanka, piano

## **Sonata for Solo Flute**

John LaMontaine  
(b.1920)

II. Jaunty

Megan Neal, flute

## **Concerto no.7 in e minor**

Francois Devienne  
(1759-1803)

I. Allegro

Eduardo Manddujano-Aguilar, flute  
Kathryn Miller, piano



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## **Happenings At The College Of Fine & Performing Arts**

- Dec. 1      DANA YOUNG ARTIST CONCERTO COMPETITION  
12:00 pm to 5:00 pm, Bliss Recital Hall  
Public is welcome to attend students performances.
- Dec. 2      Symphonic Wind Ensemble directed by Stephen Gage & the  
Dana Orchestra directed by William Slocum  
8:00 pm, St. John's Episcopal Church
- Dec. 4      Jazz Combos, directed by Dave Morgan and Glenn Schaft  
8:00 pm, Chestnut Room, Kilcawley Center
- Dec. 4      Ballet Western Reserve and University Theater present  
*The Moscow Ballet in The Great Russian Nutcracker*  
7:30 pm, Powers Auditorium, for more information call  
(330) 744-0264, \$
- Dec. 5      Carols & Cocoa  
3:00 pm, St. John's Episcopal Church

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*Jazz Studies Program presents*

# YSU Jazz Ensembles 1 & 2

Directors  
Dr. Kent Engelhardt  
Dr. David Morgan

---

Chestnut Room, Kilcawley Center  
Monday, November 25, 2002  
8:00 p.m.



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## ***Program***

---

### JAZZ ENSEMBLE 2

#### **Our Love Is Here To Stay**

George & Ira Gershwin  
arr. Ted Nash

Tony Koussa, alto saxophone

#### **Ruby, My Dear**

Thelonious Monk  
arr. Bill Holman

Chad May, trumpet  
Ryan Ruth, tenor saxophone

#### **Rockin' In Rhythm**

Harry Carney, Duke Ellington  
Irving Mills

Erin Best, piano  
Joe Carey, clarinet  
Chad May, trumpet

#### **Seesaw**

Bob Brookmeyer

Christina Veneron, euphonium  
Chad May, trumpet  
Chris Massey, drums

#### **Frame For The Blues**

Slide Hampton

Robert Traugh, trombone  
Joe Carey, baritone saxophone  
Fred Burazer, tenor saxophone  
Chad May, trumpet  
Rob Maine, guitar  
Bob Babick, trumpet  
Christina Veneron, trombone  
Ryan Ruth, tenor saxophone  
Brenna Foster, bass trombone  
Dan Kalosky, bass  
Kim D'Angelo, alto saxophone  
Tony Koussa, alto saxophone

---

JAZZ ENSEMBLE 1

**Just Friends**

Raymond Davies, John Klenner  
Sam M. Lewis  
arr. Rob McConnell

Michael Boscarino, trombone  
Bryan Connell, tenor saxophone  
Chad Gridley, baritone saxophone

**Thad Type Tune**

Dave Morgan

Jake Wynne, trumpet  
Bryan Connell, tenor saxophone  
Mark Jackson, piano

**Dearly Beloved**

Jerome Kern & Johnny Mercer  
arr. Richard DeRosa

Chad Gridley, baritone saxophone

**Now's The Time**

Charlie Parker  
arr. Dave Morgan

The Saxophone Section  
Jake Wynne, trumpet

**Relentless**

Bob Mintzer

Jake Wynne, trumpet  
Bryan Connell, tenor saxophone  
Mark Jackson, piano

---

**All Of Me**

Seymour Simons & Gerald Marks  
arr. Thad Jones

Tim Shade, trombone  
Greg Pflugh, tenor saxophone  
Chad Gridley, baritone saxophone

**Love Theme From "Spartacus"**

Alex North  
arr. Maria Schneider

Bryan Connell, tenor saxophone

**One Bass Hit**

Dizzy Gillespie  
arr. Gil Fuller

Christian Dillingham, bass  
Jake Wynne, trumpet

**Jasmine Flower**

Traditional Chinese Folk Song  
arr. Kent Engelhardt

Mark Jackson, piano  
Jake Wynne, trumpet  
Bryan Connell, tenor saxophone  
David Lynn, guitar

**On Purple Porpoise Parkway**

Tom Kubis

Michael Boscarino, trombone  
Bryan Connell, tenor saxophone  
Joe Badaczewski, trumpet

**Jazz Ensemble 1  
Personnel**

**SAXOPHONE**

Alto 1     Allen Cordingley, Los Lunas, NM  
Alto 2     Kristen Mather, Liberty, OH  
Tenor 1    Bryan Connell, Bethel Park, PA  
Tenor 2    Greg Pflugh, Vandergrift, PA  
Baritone   Chad Gridley, Cleveland, OH

**TRUMPETS**

Jeff Smith, Cranberry, PA  
Joe Badaczewski, North Allegheny, PA  
John Onufrak, New Castle, PA  
Joe Gervase, Hamburg, NY  
Jake Wynne, Lakewood, OH

**TROMBONES**

Michael Boscarino, Cranberry, PA  
John Shanks, Boardman, OH  
Tim Shade, Grove City, OH

**BASS TROMBONE**

Michael Shevock, Patton, PA

**RHYTHM SECTION**

Piano     Mark Jackson, Hubbard, OH  
Guitar    David Lynn, Boardman, OH  
Bass      Christian Dillingham, Brookfield, OH  
Drums     Ron Coulter, Hermitage, PA  
            Nathan Douds, New Castle, PA



**Jazz Ensemble 2  
Personnel**

**SAXOPHONE**

Alto 1 Kim D'Angelo, Butler, PA  
Alto 2 Tony Koussa, Avon Lake, OH  
Tenor 1 Fred Burazer, Cortland, OH  
Tenor 2 Ryan Ruth, Poland, OH  
Baritone Joe Carey, Sligo, PA

**TRUMPETS**

Chad May, Brockway, PA  
Robert Babick, New Castle, PA  
Heather Sirney, Valencia, PA  
Josh Hawkins, Leetonia, OH

**HORN**

Joe Clark, North Jackson, OH

**TROMBONES**

Christina Veneron, Rochester, NY  
Mark Awad, Canfield, OH  
Robert Traugh, Hyde Park, PA

**BASS TROMBONE**

Brenna Foster, Scottsville, NY

**TUBA**

Everett Beeman, Ashtabula, OH

**RHYTHM SECTION**

Piano Erin Best, Cortland, OH  
Guitar Rob Maine, Canfield, OH  
Bass Dan Kalosky, Youngstown, OH  
Drums Patrick Wagner, Cuyahoga Falls, OH  
Chris Massey, Uniontown, OH

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Dr. Leonard Spiegel & Joy Elder

## \$49 and below

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Karl Engelhardt

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Ms. Mary Alice Schaff

Mr. & Mrs. Albert A. Stent

We wish to express our gratitude to those who have generously donated to The YSU Jazz Ensemble Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CD "Celebration". If you are interested in making a donation, checks can be made payable to the Tony Leonardi Jazz Scholarship Fund and mail to:

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Dana School of Music  
ATTN: Dr. Kent Engelhardt  
1 University Plaza  
Youngstown, Ohio 44555**

The YSU Jazz Studies Department would like to thank the following for product support:

Avedis Zildjian Cymbals, GMS Drums  
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We would also like to thank:

YSU Office of Equal Opportunity and Disability for  
providing Minority Mentorship funding

The School of Graduate Studies for providing Research  
Assistantship funding.

Special thanks to Jennifer Cambouris in the YSU Fine &  
Performing Arts Series Office.

# YSU JAZZ STUDIES CALENDAR

## FALL SEMESTER

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**Dec. 4** Jazz Combos, 8:00 pm, Chestnut Room, Kilcawley

## SPRING SEMESTER

---

- Jan. 23** Jazz Ensemble 1, OMEA Conv., 3:30 pm, Cleveland, OH
- Feb. 5** Jazz Combos, 12:15 pm, Butler Museum
- Feb. 17** Leonardi Legacy: Dave Holland Quintet, 8:00 pm, Powers Auditorium, \$
- Feb. 19** Dave Holland Quintet w/ Jazz Ensemble 1, 8:00 pm, Powers Auditorium, \$
- Feb. 21** Jazz Ensemble 2, Lakeland Jazz Festival, LCC, evening
- Mar. 2** Jazz Ensemble 1, Showcase, 7:00 pm, Powers Auditorium, \$
- Mar. 5** Faculty Jazz Group, 8:00 pm, Chestnut Room, Kilcawley
- Mar. 19** Jazz Combos, 12:15 pm, Butler Museum
- Apr. 14** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 21** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 30** Jazz Combos, 8 pm, Chestnut Room, Kilcawley



*F&PA Series*

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**The Leonardi Legacy Concerts**

A black and white photograph of a man with a beard, seen in profile, playing a double bass. He is looking intently at the instrument. The lighting is dramatic, highlighting his face and the strings of the bass against a dark background.

*The Award Winning*

**Dave  
Holland  
Quintet**

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**8:00 pm**

**FEBRUARY  
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Dana Orchestra directed by William Slocum  
8:00 pm, St. John's Episcopal Church
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8:00 pm, Chestnut Room, Kilcawley Center
- Dec. 4            Ballet Western Reserve and University Theater present  
*The Moscow Ballet in The Great Russian Nutcracker*  
7:30 pm, Powers Auditorium, for more information call  
(330) 744-0264, \$
- Dec. 5            Carols & Cocoa  
3:00 pm, St. John's Episcopal Church

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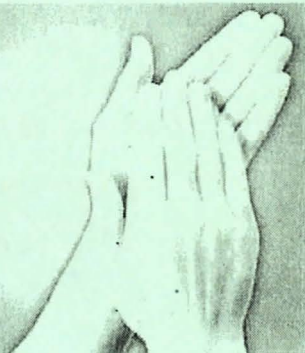


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*Presents*

**James Suggs**

**Senior Jazz Recital**

Accompanied by:

Samantha Duffy, viola

Natalie Sayhoun, violin

Zachary Miller, violin

Gregory Kinat, cello

David Lynn, guitar

Alton Merrell, piano

Christian Dillingham, bass

Bryan Connell, tenor sax

Chris Veneron, trombone

Tony Spicer, clarinet

Ron Coulter, drums

Everett Beeman, tuba

---

Ford Theater, Bliss Hall  
Tuesday, November 26, 2002  
6:00 p.m.



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What is music to you?  
What would you be without music?

Music is everything.  
Nature is music ...  
The sea is music, the wind is music ...  
The rain drumming on the roof,  
And the storm raging in the sky are music.  
Every country in the world has its own music,  
And the music becomes an ambassador ...  
Music is the oldest entity.  
A baby is born, and music puts him to sleep.  
He can't read, he can't understand a picture,  
But he will listen to music.  
Music is marriage. Music is death.  
Music is eternal. Music is divine.  
You pray to your God with music.  
Music can dictate moods,  
It can unnerve or subdue,  
Subjugate, exhaust, astound the heart.  
Music is like honor and pride,  
Free from defect, damage, or decay.  
Without music I may feel blind, atrophied,  
incomplete, *inexistent*.

---Duke Ellington, 1973

## ***Program***

---

<b>Confirmation</b>	Charlie Parker (1920-1955)
<b>Dolphin Dance</b>	Herbie Hancock (b.1940)
<b>David's Song</b>	James Suggs (b. 1980)
<b>Alone Together</b>	Schwartz/Dietz (1900-1984)/(1896-1983)
<b>Under the Bridge/Over the Rainbow</b>	Keidis/Arlen (b.1968)/ 1905-1986)
<b>Valve Oil Blues</b>	James Suggs (b.1980)
<b>In the Court of King Oliver</b>	Wynton Marsalis (b.1961)

The senior recital of James Suggs is presented in partial fulfillment of the requirements of the Bachelor of Music degree with Jazz emphasis.



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A black and white photograph of a man with a beard, wearing a dark jacket, playing a double bass. He is looking towards the right of the frame. The photograph is the central focus of the lower half of the poster.

*The Award Winning*  
**Dave  
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Dana Orchestra directed by William Slocum  
8:00 pm, St. John's Episcopal Church
- Dec. 4      Jazz Combos, directed by Dave Morgan and Glenn Schaft  
8:00 pm, Chestnut Room, Kilcawley Center
- Dec. 4      Ballet Western Reserve and University Theater present  
*The Moscow Ballet in The Great Russian Nutcracker*  
7:30 pm, Powers Auditorium, for more information call  
(330) 744-0264, \$
- Dec. 5      Carols & Cocoa  
3:00 pm, St. John's Episcopal Church

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*Presents*

# Dana Saxophone Studio Recital

Directed by:  
Dr. James Umble

Featuring  
Students of the  
Dana School of Music

---

Butler Institute  
Wednesday, November 27, 2002  
12:15 p.m.



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# ***Program***

---

## **Sonata in G minor**

J.S. Bach  
(1685-1750)  
trans. Harle

I. Allegro

II. Adagio

Bryan Connell, soprano saxophone  
Diane Yazvac, piano

## **Sonata**

David Maslanka  
(b. 1943)

II. Quarter = 48

Allen Cordingley, alto saxophone  
Diane Yazvac, piano

## **Sonatine**

A. Tansmann  
(1897-1986)

I. Allegro con moto

II. Aria

Durk Hutmacher, baritone saxophone  
Diane Yazvac, piano

## **Sonata**

James DiPasquale

I. Andante, allegro moderato

II. Adagio ma non troppo

III. Allegro con brio

Greg Pflugh, tenor saxophone  
Diane Yazvac, piano

---

**Concerto (1959)**

Pierre-Max Dubois  
(b. 1930)

- I. Lento e Allegro
- II. Sarabande

Angel Negrin, alto saxophone  
Diane Yazvac, piano

**Quartet for Saxophones**

Elliott Del Borgo

- I.
- II.

Fred Burazer, soprano  
Kim D'Angelo, alto  
Bryan Connell, tenor  
Joe Carey, baritone

**Quartet for Saxophones**

Alfred Desenclos  
(1912-1971)

- I. Allegro non troppo
- II. Calmo
- III. Poco largo, ma risoluto Allegro

Allen Cordingley, soprano  
Angel Negrin, alto  
Greg Pflugh, tenor  
Durk Hutmacher, baritone



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**Dave  
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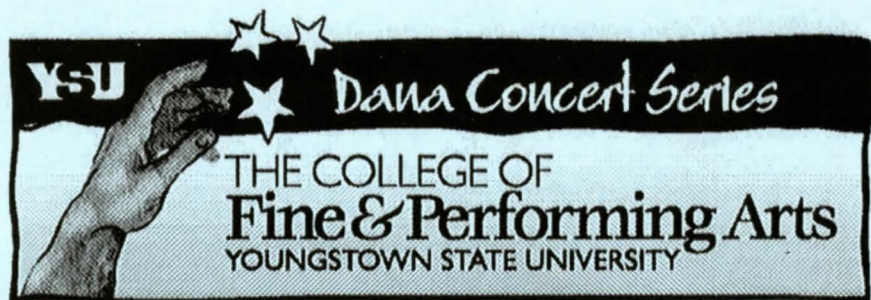
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*Dana School of Music presents*

# Dana Young Artist Competition

## ADJUDICATORS:

Stephen Hawk, Trumpet  
Lorenzo Malfatti, Baritone  
Melissa McBride, Conductor

## Coordinators:

Dr. Misook Yun  
Dr. Chris Krummel  
Dr. Jim Boyce

---

Bliss Recital Hall  
Sunday, December 1, 2002  
12:00 p.m.



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## 2002 Dana Young Artist Competition Program

### **1. Op. 54 Concert in A minor 1<sup>st</sup> Movement**

**Robert Schumann**  
**(1810-1856)**

(12:00-12:15 p.m.)  
Jamie Lewis, Piano  
Cristin Vimmerstedt, Accompanist

### **2. Concerto for Trumpet in Eb, Hob. VIIe:1**

**Franz Josef Haydn**  
**(1730-1809)**

(12:17-12:32 p.m.)  
Sidney E. Shuler, Trumpet in Eb  
Joanna Moon, Accompanist

### **3. Flute Concerto No. 7 in E minor 1<sup>st</sup> Movement**

**François Devienne**  
**(1759-1803)**

(12:34-12:43 p.m.)  
Eduardo Mandujano-Aguilar, Flute  
Kathy Miller, Accompanist

### **4. Concerto in A major Wolfgang Amadeus Mozart**

**(1756-1791)**

(12:45- 12:58 p.m.)  
Aaron D. Scott, Clarinet  
Barbara Masters, Accompanist

### **5. Tableaux de Provence**

**Paule Maurice**  
**(1910-1967)**

(1:00-1:15 p.m.)  
Allen Cordingley, Saxophone  
Diane Yazvac, Accompanist

## 2002 Dana Young Artist Competition Program

### **6. Concerto No.1**

**Camille Saint-Saëns**  
**(1835-1921)**

(1:17-1:34 p.m.)

Greg Kinat, Cello  
Angela Galioto, Accompanist

### **7. Mi tradi quell'alma ingrata**

**W. A. Mozart**  
**(1756-1791)**

from opera Don Giovanni -

(1:36-1:40 p.m.)

Kelly Hutchinson, Soprano  
Jim Johnson, Accompanist

**~10 minute intermission~**

### **8. Premiere Rhapsodie Pour Orchestre Avec Clarinette**

**Claude Debussy**  
**(1862-1918)**

(1:50-2:00 p.m.)

Sara M. Resnick, Clarinet  
Diane Yazvac, Accompanist

### **9. Concerto for Flute 1<sup>st</sup> Movement**

**Carl Nielsen**  
**(1865-1931)**

(2:02-2:12 p.m.)

Megan Neal, Flute  
Diane Yazvac, Accompanist

### **10. Rhapsodie pour Saxophone Alto et Orchestre**

**Claude Debussy**  
**(1862-1918)**

(2:14-2:24 p.m.)

Oliver Angel Negrin, Alto Saxophone  
Diane Yazvac, Accompanist

## **2002 Dana Young Artist Competition Program**

- 11. Second Concerto in G minor Op. 22 1<sup>st</sup> Movement**  
**Camille Saint-Saëns**  
**(1835-1921)**

(2:26-2:38 p.m.)  
Cristin Vimmerstedt, Piano  
Jamie Lewis, Accompanist

- 12. Concerto # 1 in Eb Op. 11** **Richard Strauss**  
**(1864-1949)**

(2:40-2:57 p.m.)  
Chris Palmer, Horn  
Kathy Miller, Accompanist

- 13. Lieder eines fahrenden Gesellen**  
**Gustav Mahler**  
**(1860-1911)**

(2:59-3:16 p.m.)  
Hyun Jin Kim, Baritone  
Jim Johnson, Accompanist

- 14. Concerto for Piccolo and Orchestra Op. 50**  
**Lowell Liebermann**  
**(1961 - )**

(3:18-3:32 p.m.)  
Emily A. Voys, Flute/ Piccolo  
Edward Largent, Accompanist

- 15. Concerto in C major for Two Trumpets**  
**Antonio Vivaldi**  
**(1678-1741)**

(3:34-3:42 p.m.)  
Jeff Smith and James Suggs, Trumpet  
Beverly Taylor, Accompanist

## Stephen Hawk, Trumpet

---



Stephen Hawk is an Associate Professor of Music at Slippery Rock University of Pennsylvania, where he is in his fourteenth year. His position includes directing the Jazz Ensemble I, Conducting the Symphonic Wind Ensemble and instructing the trumpet studio. He received his Bachelor of Music Education degree from Western Illinois University.

He earned his Master of Music degree in trumpet performance and has completed the coursework and comprehensive exams for the Doctor of Musical Arts degree from the University of Texas at Austin. While at Texas, he studied with Professor Raymond Crisara and performed with him in the University of Texas Faculty Brass Quintet.

Mr. Hawk performs as a freelance trumpeter, where he has played lead trumpet with jazz legends including; Dizzy Gillespie, The Woody Herman Orchestra, Bill Watrous, Bob Mintzer, Arturo Sandoval, The Manhattan Transfer, The New York Voices, Diane Schuur and The Dizzy Gillespie Alumni Big Band with Jon Faddis, as well as entertainers Bob Hope, Jerry Lewis, Ray Charles, and Natalie Cole. Mr. Hawk is an active performer in the Pittsburgh area, performing as the principal trumpet with the Pittsburgh Civic Light Opera and Pittsburgh Symphony Broadway Series Orchestras, as well as pursuing numerous orchestral and solo opportunities. In August of 1995, Mr. Hawk was honored, to be invited to appear as one of only two "American trumpet soloists," at the International Trumpet Guild Festival, hosted for the first time at the Moscow Conservatory in Moscow, Russia. Recent performances include appearing with Ms. Nancy Wilson on the "Oprah Winfrey Christmas Show" in December, 2001 and as a soloist with the Pittsburgh Ballet Orchestra's production of "Indigo in Motion," a tribute to the music of Pittsburgh's Stanley Turrentine, Lena Home and Billy Strayhorn, November, 2002. Mr. Hawk's Big Band CD entitled, "The Hawk's Out." was selected by New York's "Cadence Magazine" as its 1998 Outstanding Big Band Recording. The CD is available on Sea Breeze Records.

## **Lorenzo Malfatti, Baritone**

---

Baritone Lorenzo Malfatti, internationally recognized voice and opera coach, is Professor Emeritus at the University of Cincinnati's College-Conservatory of Music. He was chief preparatory coach of the opera department and for many memorable years collaborated with the legendary leading basso of the Metropolitan Opera, Italo Tajo.

His career began at the age of nineteen during World War II as a G.I. in India where he was chosen by Andre Kostelanetz and Lily Pons to perform with them during their famous tour of the Orient. After the war he was a merit scholar at Juilliard where he became a protégé of the celebrated baritones Mack Harrell and Giuseppe de Luca, and was one of the first recipients of the Fulbright Award along with Aaron Copland, David Diamond, Lucas Foss and Lee Holby.

Recognized world-wide as an expert in recitative, Lorenzo is presently conducting master classes in Italian diction, emphasizing the "recitativo style" in the USA, Canada and Europe. He is also co-founder and Director of the Accademia Vocale in Lucca, Italy where he prepares leading singers for their debut performances at the world's leading opera houses including La Scala, the Metropolitan Opera and Covent Garden.

Highlights of his career include...dubbing in the singing voices of famous movie stars for film distribution in Italy...tutoring Sophia Loren in English while she was filming the role of Aida to singing voice of Renata Tebaldi...performing the title role in the first television version of Don Giovanni at the Cine-Cittá in Rome...attending the American premiere of Les Miserables on Broadway in which three of his students were performing leading roles...judging innumerable Metropolitan Opera annual auditions all over the USA. His proudest moment was being selected to represent Italy throughout Europe singing the leading role, Testo, in Il Combattimento di Tancredi e Clorinda by Monteverdi during the composer's 400th anniversary year.

Mr. Malfatti is now the Associate Artistic Director of the Opera Theatre and Music Festival of Lucca, a summer program and festival sponsored by the University of Cincinnati College-Conservatory of Music in Lucca, Italy at Teatro del Giglio, Puccini's opera house.

## Melissa McBride, Conductor

---



Melissa McBride holds a Bachelor's Degree in Violin Performance from North Texas State University, a Master's Degree in Composition from the University of North Texas in Denton, and a Doctorate in Orchestral Conducting from Stanford University in California.

Dr. McBride returned in September, 2001 from Italy after being chosen as a winner in a competition for American Conductors. She was also a winner in the 1990

International Competition for Conductors in Czechoslovakia and subsequently appeared as Guest Conductor for two seasons with the Rzeszow Filharmonia in Poland. Also abroad: as assistant conductor of the Stanford Symphony she conducted on their tour through Austria, Hungary, Germany, and Czechoslovakia; and as Director of Music for the El Camino Youth Symphony she performed with them throughout a two-week tour of France. Other highlights with the Youth Symphony include a national competition in Seattle, and a New York debut in Lincoln Center's Avery Fisher Hall. She has guest conducted the Waterloo/Cedar Falls Symphony Orchestra in Iowa, the Butler Symphony, Edgewood Symphony, and the McKeesport Symphony in Pennsylvania, as well as PMEA District Festival Orchestras and Honors Orchestras for talented youth in Pennsylvania.

Dr. McBride was a tenured university professor at Indiana University of Pennsylvania, where she conducted the University Orchestra and taught Music Appreciation and Conducting. She took the orchestra on a tour of New York which culminated in a performance at Carnegie Hall. She also conducted the orchestra in two performances in Pittsburgh at Heinz Hall. In addition to a busy teaching, adjudicating, and a conducting career, she is an award-winning composer and active violinist, performing in the Frick/TMC Piano Trio.





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**Dave  
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YSU

Dana Concert Series

THE COLLEGE OF  
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YOUNGSTOWN STATE UNIVERSITY

*Dana School of Music presents*

# *A Musical Tribute to Dr. Ronald Gould*

FEATURING:

The Symphonic Wind Ensemble  
Stephen L. Gage, Conductor  
Joseph Gervase, Guest Conductor

The Dana Symphony Orchestra  
William B. Slocum, Music Director

GUEST SOLOIST:

Ronald Gould

Including music by:

J.S. Bach, Ticheli, Margolis/Praetorius,  
Wagner, Anderson, and Saint-Saens

---

St. John Episcopal Church  
Monday, December 2, 2002  
8:00 p.m.



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*We believe fine arts are essential to a growing,  
vibrant community.*

*As food is to the body, the arts are  
to the soul of our culture.*

*With best wishes and support*

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Youngstown, Ohio**

# Program

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**Symphonic Wind Ensemble**  
**Stephen L. Gage, Conductor**

**Fantasia in G Major**

J.S. Bach/Leist & Goldman  
(1685-1750)

Joseph Gervase, Graduate Assistant Conductor

**Blue Shades**

Frank Ticheli  
(b. 1958)

**Terpsichore: After Michael Praetorius**

Bob Margolis

I. Slow-Fast

IV. Light and Lively-Calm and expressive-  
Very lively-Exhilarating

Reid Young, Recorder & Ronald Gould, Organ

**Elsa's Procession to the Cathedral** from Lohengrin

Richard Wagner/Cailliet  
(1818-1883)

Ronald Gould, Organ

**Sleigh Ride**

Leroy Anderson  
(1909-1975)

**INTERMISSION (15 minutes)**

# Program

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**Dana Symphony Orchestra**  
**William B. Slocum, Conductor**

**Symphony No. 3: "Organ"**

Camille Saint Saens  
(1835-1921)

- I. Adagio-Allegro moderato-Poco adagio
  
- II. Allegro moderato-Presto-Maestoso- Allegro



## ***Program Notes by Stephen L. Gage***

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The great **G Major Fantasia** for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career that his music was found by the Consistory to be too full of "wonderful variations and foreign tones," and certainly the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the work one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band as displayed by the performed arrangement of Leist and Goldman.

About his **Blue Shades**, composer Frank Ticheli stated:

In 1992 I composed a concerto for traditional jazz band and orchestra, **Playing With Fire**, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often when I was growing up near New Orleans.

I experienced tremendous joy during the creation of **Playing With Fire**, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing **Blue Shades**. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent--however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung. At times, the work burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quite middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

**Terpsichore** for symphonic band is based upon dances from the Court of Henry IV of France that were first published (under the same title) by Michael Praetorius in Germany in 1612. Terpsichore is the Greek Muse of dancing. She is one of the nine Muses who are the daughters of Mnemosyne (the goddess of memory) and Zeus (the presiding Greek god). Although Praetorius wrote more than one thousand musical compositions, **Terpsichore** is his only secular publication.

---

The beginning of this band work is a quiet invocation to the spirit of ancient dance, and is followed by a street scene depicting wild and savage goings-on. The energy and tunes are explosive, the moods constantly and unpredictably changing. Speed, flexibility, and energy dominate. Towards the middle of the movement, a brass quintet plays the original Renaissance music upon which the movement is based. The invocation reappears and the music ends in a florid swirl of notes.

The final movement begins with a sprightly "Gaillarde" for solo organ. This is followed by a series of warmly peaceful variations called "Reprinses;" next comes a unique series of tunes that feature the individual instrumental choirs of the ensemble. Finally, an exhilarating and strongly rhythmic "Volte" first shows off the euphonium soloist, and builds in energy to a resplendent close.

**Elsa's Procession to the Cathedral**, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense which were to culminate in Tristan, the Ring, and Parsifal. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

**Sleigh Ride** composer; Leroy Anderson believed that musical ideas came to his mind because he was constantly on the alert for them. Memories of sleigh ride sounds from his New England boyhood suggested the musical themes in the present work. Anderson used sounds from the "real world" in much of his music.

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## ***Program Notes by Brenton Viertel***

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Camille Saint-Saens **Symphony No. 3: "Organ"**

Camille Saint-Saens was born in Paris on October 9<sup>th</sup>, 1835 and died on December 16<sup>th</sup>, 1921 in Algiers. As a baby, Camille was struck with tuberculosis and spent the first two years of his life in a nursing home. His Father had also passed away during his early years leaving his Mother and Aunt to raise him. He began studies on the piano at age three and by age ten made his concert debut with the Salle Pleyel with a memorized program of Beethoven and Mozart, memorization being unheard of at the time. In 1848, he entered the Paris Conservatoire and studied organ and composition. Saint-Saens' early works won the respect of his contemporaries including Liszt, Rossini and Berlioz. Berlioz had said of him, "he knows everything but lacks inexperience". In 1853 he became organist of St. Merry

---

and began his career as a prolific organist. While performing in Italy, Liszt had heard him improvising and proclaimed him the greatest organist in the world. As a virtuoso pianist, Gounod described him as the "French Beethoven" for his great works and sarcastic tongue. As a teacher, Saint-Saëns taught numerous students including Faure, with whom he developed a lifelong friendship. He was married briefly in 1875 to nineteen year old Marie-Laure Truffot. Their two children died within six weeks of each other; Saint-Saëns blamed his wife and the marriage ended. He continued to perform and compose up until his death. Saint-Saëns became the embodiment of French qualities; moderation, logic, clarity, balance and precision.

Saint-Saëns wrote his **Symphony No. 3** (as Beethoven had written his *Symphony No. 9*) for the London Philharmonic Society, which performed it for the first time on May 19, 1886, under the direction of the composer. Its novel construction and extraordinary orchestration puzzled some early critics. This symphony is still considered to be Saint-Saëns's most popular and probably also his greatest work. Its Romanticism is evident not only its structure, but also in the thematic connections of the movements, its melodies and harmony and especially in its distinct and colorful orchestration. In his **Symphony No. 3**, Saint-Saëns incorporated the piano for four-hands and the pipe organ, two instruments not used in traditional symphonies, and two instruments on which the composer was a virtuoso performer. The symphony is a large work in two parts that contain the elements of the traditional four symphonic movements most composers used for the symphonic form. Saint-Saëns, trying to synthesize the symphony and the tone poem, invented, an original form in order to avoid "interminable repetition" which he felt was "leading to the disappearance of instrumental music." He held that he had "altered" the first movement's development to serve as the introduction to the *Adagio*, and in the second movement, he connected the scherzo by the same process to the finale. Within this symphony, Saint-Saëns demonstrates his control over instrumental color. The music begins with a short, slow introduction and then a somber but agitated theme appears in the strings. This theme dominates the whole work and reappears frequently. The thematic material passes through several transformations until it becomes calm and contemplative, much like a slow movement for strings and organ. The earlier materials return, and Part One then ends with a mystical coda. Part Two introduces new, energetic themes, and it also reuses the dominant theme introduced in Part One. There is a swift scherzo-like section, and then a majestic, new theme is heard, leading to the grandiose closing coda.

Saint-Saëns dedicated the **Symphony No. 3** to the memory of Franz Liszt, who had devoted a large part of his life to the modernization of musical form.

## Guest Artist: Ronald Gould, Organ

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**Ronald Gould** received the bachelor of music degree from North Central College, Naperville, Illinois, and both a master's and doctor's degrees from the School of Sacred Music, Union Theological Seminary, New York, NY. His organ teachers have included Hugh Porter, Alec Wyton, and Vernon DeTar. He holds the rank of Associate in the American Guild of Organists and serves as National Councillor for Education for that organization. Since 1960 he has served as Professor of Organ and Music History at the Dana School of Music, YSU, and as Organist-Choirmaster at St. John's

Episcopal Church, Youngstown, where he is also music director for the annual Boar's Head and Yule Log Festival. He is also organist for the Youngstown Symphony and Warren Chamber Orchestra. From 1980-1985 he was the conductor of the Youngstown Symphony Opera Chorus. With assistance of a grant from the Ohio Arts Council, he founded Youngstown Musica Sacra, an ensemble which specializes in the performance of sacred choral/orchestral literature in concert and in liturgical presentations.

Dr. Gould was the recipient of a Danforth Foundation Teacher's Grant in 1966 and 1967, during which time he completed his doctoral residency requirements. YSU named him a Charles E. and Caroline H. Watson Distinguished Professor in 1973. In the spring of 1989, he and Daniel Laginya, Director of Music at St. Columba Cathedral, Youngstown, conducted a Youngstown Musica Sacra tour of Italy which included liturgies and concerts at St. Peter's and St. Andrea della Valle in Rome and at St. Francis, Assisi. During the spring quarter of 2000, Dr. Gould was artist-in-residence and an exchange professor at the State Conservatory, St. Petersburg, Russia, where he lectured, concertized, and conducted master classes in organ performance. Dr. Gould is active in many professional societies and organizations and concertizes as organist, tenor soloist, and choral clinician. He serves as organ consultant to various churches, schools, and arts organizations

## ***Symphonic Wind Ensemble Conductor***

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**Stephen L. Gage** is Instrumental Music Coordinator, Associate Professor of Music, and Director of Bands at Youngstown State University (YSU). He earned a doctorate at the University of Illinois: Urbana-Champaign, a masters degree at the Eastman School of Music, and a bachelors degree in addition to a Performer's Certificate in Percussion at the State University of New York at Fredonia. Prior to his current position, Dr. Gage was the Director of Bands at Emporia State University (KS), and previous to that served as the Director of Bands at Auburn High School in upstate New York. At YSU he

conducts the Symphonic Wind Ensemble and teaches undergraduate and graduate conducting.

Dr. Gage is currently in his tenth season as the music director and conductor of the Youngstown Symphony Youth Orchestra (YSYO). He has numerous publications including articles in the *Kansas Music Review Journal*, the *Ohio Music Educators Journal*, *TRIAD*, the *National Band Association (NBA) Journal* and the *NBA Newsletter*. He has been a member of the NBA School Reform Committee, the ABA Ostwald Selection Committee and served a four-year term as the NBA North Central Division Chair. His many professional credits include serving as a guest conductor, clinician, and adjudicator for all state, sectional, regional, and district high school concert bands and orchestras across the United States and Canada. Gage also recently guest conducted the U.S. Army Band: *Pershing's Own* and the U.S. Army Field Band.

Under his direction the YSU Symphonic Wind Ensemble (SWE) and the YSYO were guest performers at the 1998 and 2000 OMEA State Music Convention with the YSYO scheduled to appear again at the 2002 North Central MENC/OMEA Convention in Cleveland. In April of 2002 the YSU SWE appeared in a feature performance at the Music Educators National Association (MENC) Biennial Convention in Nashville, Tennessee. The SWE also was a guest performer at the 1996 CBDNA Convention in Green Bay, Wisconsin. The SWE released its first produced compact disc, *Lions, Jesters and Dragons, Oh My* in the fall of 1998 and its second CD project, *Star Wars and Other Scores* in December 2000. A third CD, *Carnival*, was recorded in the spring of 2002 and is scheduled to be released in December 2002. Gage's groups have also performed at state music conventions in Kansas and New York. He serves on the Board of Advisors for the St. Patrick's Day Festival in Dublin, Ireland, and in May of 1999 he was selected as *Distinguished Professor* at YSU. Professor Gage's biography has been listed on two occasions in the *Who's Who Among America's Teachers Journal*.

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In addition to his conducting career, Dr. Gage has performed with the Erie Philharmonic (PA), the Champaign-Urbana Symphony Orchestra (IL), the Youngstown Symphony Orchestra (OH), and the Jimmy Dorsey Jazz Orchestra; he was also a marimba concerto soloist with the Fredonia Symphony Orchestra. From 1987-89 he served as the President of the International Association of Jazz Educators--New York State Chapter.

Dr. Gage's professional affiliations include a March 1999 induction into the prestigious American Bandmasters Association (ABA). He is also a member of the CBDNA, NBA, OMEA/MENC, Kappa Kappa Psi, Kappa Delta Pi, Phi Beta Mu, and Phi Kappa Phi. Stephen lives in Poland, Ohio with his wife, Stephanie, sons Matthew and Brendan, and daughter Claudia.

## **Friends of YSU Bands**

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If you are not currently on our e-mailing list and would like to be, please contact by e-mail:

Dr. Stephen L. Gage, Director of Bands  
Youngstown State University  
Dana School of Music  
1 University Plaza  
Youngstown, OH 44555-3636  
(330) 941-1832  
E-Mail: [slgage@cc.ysu.edu](mailto:slgage@cc.ysu.edu)

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## *Dana Symphony Orchestra Director*



**William B. Slocum** received the bachelor of fine arts and master of music degrees from the University of New Mexico and earned an artist's diploma at the Julliard School of Music where he studied French horn with James Chambers.

William Slocum is a member of the faculty of the Dana School of Music of Youngstown State University. At the Dana School he is music director of the Dana Symphony Orchestra, professor of French horn, and a member of the Dana Faculty Brass Quintet. He is also a lecturer in conducting, symphonic literature and the history of art and music.

Previously, Mr. Slocum was conductor of the Cheyenne Symphony Orchestra in Wyoming. He played principal horn in the Buffalo Philharmonic under Josef Krips, toured Japan under Leonard Bernstein, Europe and South America under Zubin Mehta with the New York Philharmonic Orchestra and toured under George Szell while he was member of the Cleveland Orchestra.

Slocum has conducted numerous district, region and state orchestras. During the summer of 1994 he appeared as guest conductor with the Aguascalientes Symphony Orchestra in Mexico performing a program devoted entirely to the music of Manuel de Falla.

In May, 2000 Slocum was the guest artist at the Horn Swoggle in New Mexico, where he played a solo horn recital, conducted master classes and conducted the professional ensemble. He was guest professor of horn at the Harid Conservatory in Boca Raton, Florida, and most recently played extra horn with the New York Philharmonic Orchestra.

Slocum has appeared on two compact disc recordings issued through the Dana Recording Project. One compact disc "The Expressive Horn" consists of music for horn and piano and the other, "Apocalypse", is a recording of the Dana Brass Quintet.

Currently Slocum is serving in the twenty-first season as music director of the Cleveland Philharmonic Orchestra.

**Youngstown State University  
Symphonic Wind Ensemble  
Dr. Stephen L. Gage, Conductor  
Fall 2002 Personnel**

**FLUTE/PICCOLO**

Carlie Donnelly, Poland  
Megan Neal, Montour, PA  
Jackie Roundtree, Pittsburgh, PA  
Emily Voye, Burgettstown, PA \*  
Heather Young, Cortland

**OBOE/ENGLISH HORN**

Corina Hoover, Tussey Mountain, PA  
Lauren Hosking, Girard \*  
Julie Johnston, Berea  
Danielle Sabol, Brookfield

**BASSOON/CONTRABASSOON**

Stephanie Beighley, Apollo, PA  
Kenneth Brown, Boardman  
Amy Sabol, Brookfield

**E♭ and B♭ SOPRANO CLARINET**

Paula Begovich, Apollo, PA  
Nicole Bradford, Harmony, PA  
Pamela Kennedy, Cranberry Twp, PA  
Kristen Mather, Liberty, Concert Master  
Sherry Nold, Transfer, PA  
Courtney Polenik, New Wilmington, PA  
Aaron Scott, Pittsburgh, PA \*

**BASS CLARINET**

Stephanie Dambach, Pittsburgh, PA  
Reid Young, Poland \*

**CONTRA ALTO CLARINET**

Jessica Heisel, Pittsburgh, PA

**SOPRANO & ALTO SAXOPHONE**

Allen Cordingley, Lawrence University # \*  
Angel Negrin, Duquesne University #

**TENOR SAXOPHONE**

Gregory Pflug, Vandergrift, PA

**BARITONE SAXOPHONE**

Durk Hutmacher, Beloit

**HORN IN F**

Joseph Clark, North Jackson  
Micah Johnson, Beloit  
Christopher Palmer, Shenango, PA  
Lori Taylor, New Wilmington, PA \*  
Adam Zagotti, Salem

**TRUMPET/CORNET**

Joseph Badaczewski, Pittsburgh, PA  
Joshua Hawkins, Lisbon  
Chad May, Brockway, PA  
Sidney Shuler, Shenango, PA \*  
Clinton Sickles, Charleroi, PA  
Jeffrey Smith, Slippery Rock, PA

**TROMBONE**

Michael Boscarino, Cranberry Twp, PA  
Carl Newyear, Willoughby  
John Shanks, Boardman  
Michael Shevock, Clarion State  
University, PA # \*

**EUPHONIUM**

Timothy Shade, Grove City  
Christina Veneron, Greece, NY \*

**TUBA**

Everett Beeman, Ashtabula \*  
Daniel Himmlein, Willoughby  
Zade Nahaas, Niles

**PERCUSSION**

Elizabeth Bartley, Willoughby South  
Nathan Douds, Portersville  
Joanna Fuchs, Franklin, PA  
Joshua Haggerty, Warren  
Craig Hill, Liberty \*  
Sarah Sexton, North Jackson

**PIANO**

Erin Best, Cortland

---

\* -- Section Leader  
# -- Graduate Student

The personnel is listed alphabetically to emphasize the importance of each member to the entire ensemble.



**Dana Symphony Orchestra**  
**Founded in 1870**  
**William B. Slocum, Music Director**

**VIOLIN I**

*Concert Master*  
Ian Jones, Boardman

*Assistant Concertmaster*  
Natalie Sahyoun, Boardman

Nicole Bloam, Medina  
Zachary Miller, Boardman  
Gloria Slocum, Youngstown

**VIOLIN II**

\* Mark Wilson, Boardman  
Abby Lewis, Mentor  
Roger Miller  
George Bodnar, Austintown

**VIOLA**

\* Christina Lesicko, Boardman  
Samantha Duffy, Pittsburgh, PA  
David Yee, Mentor

**CELLO**

\* Gregory A. Kinat, Baldwin Wallace  
Christine Lucivjansky, Boardman  
Hayley McEwing, Boardman  
Joi Grande  
Amber-Leigh Buckwald, Cuyahoga Hts.

**STRING BASS**

\* Brenton Viertel, Duquesne University  
Christian Dillingham, Brookfield  
Dan Kalosky, Youngstown  
Brent Davis

**PICCOLO/FLUTE**

\* Emily Voyer, Burgettstown, PA

**FLUTE I**

\* Jackie Roundtree, Moon Twp, PA  
Eduardo Mandujano, Querétaro, México

**OBOE**

\* Corina Hoover, Tussey Mountain, PA  
Julie Johnston, Berea

**ENGLISH HORN**

Danielle Sabol, Brookfield

**BASSOON I**

\* Stephanie Beighley, Vandergrift, PA  
Amy Sabol, Brookfield

**CONTRA BASSOON**

Reid Young, Poland

**CLARINET I**

\* Aaron Scott, Pittsburgh, PA  
Pamela Kennedy, Seneca Valley, PA

**BASS CLARINET**

Courtney Polenik, Wilmington Area, PA

**HORN**

\* Robert Seebacher, Cranberry Twp, PA

*Assistant Principal*

Miranda Walker, Bristol

Christopher Palmer, New Castle, PA  
Lori Taylor, New Wilmington, PA  
Joseph Clark, Jackson

**TRUMPET**

\* Jeffrey Smith, Cranberry Twp, PA  
Heather Sirney, Mars, PA  
Joseph Gervase, Grove City College

**TROMBONE**

\* Michael Boscarino, Seneca Valley, PA  
Doug Kost, Zeligople, PA

**BASS TROMBONE**

Michael Shevock, Patton, PA

**TUBA**

\* Everett Beeman, Harbor High

**PIANO (four hands)**

Jessica Stauffer, Butler, PA  
David Spialvogel

**ORGAN**

Dr. Ronald Gould

**TIMPANI**

Joshua Haggerty, Warren

**PERCUSSION**

\* James Abate, SUNY Potsdam  
Elizabeth Bartley, Willoughby  
James Caligiuri, Chartiers Valley  
Sara Sexton, Jackson Milton  
Joanna Fuchs, Franklin, PA

\* Denotes Principal

**DANA SCHOOL OF MUSIC  
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BASS & PERCUSSION FACULTY**

Kathryn Thomas-Umble, Flute/Piccolo  
Tedrow Perkins, Oboe/English Horn  
D. William Byo, Bassoon/Contrabassoon  
Robert Fitzer, Clarinet  
Kent Engelhardt, Saxophone/Clarinet  
James Umble, Saxophone  
Allen Cordingley, Saxophone  
William B. Slocum, French Horn  
Christopher Krummel, Trumpet  
John E. Veneskey, Trumpet  
Michael Crist, Trombone  
Michael Shevock, Trombone  
John Turk, Tuba/Euphonium  
Glenn Schaft, Percussion  
Janet Pemberton, Percussion  
Ron Coulter, Percussion  
Caroline Oltmanns, Piano

**2002-03 YSU BAND STAFF**

Stephen L. Gage, Director of Bands  
John E. Veneskey, Associate Director of Bands  
Joseph Gervase, Graduate Assistant  
Heather Sirney, Graduate Assistant  
Robert Seebacher, Band Librarian  
Emily Voyer, Uniform/Equipment Manager  
Reid Young, Uniform/Equipment Manager

*Dana School of Music*  
**FACULTY**

**ACCOMPANIST**

James Johnson

**BAND**

John Veneskey

**CELLO**

Michael Gelfand

**CHORUS/CHORALE**

Hae-Jong Lee

**COMPOSITION**

Edward Largent  
Till Meyn  
Robert Rollin

**EARLY MUSIC**

Laura Buch

**GUITAR**

James Boyce

**JAZZ KEYBOARD**

Daniel Wall

**JAZZ STUDIES**

Kent Engelhardt  
David Morgan

**MUSIC EDUCATION**

Stephen Ausmann  
Karen Edwards  
Darla Funk

**MUSIC HISTORY**

Laura Buch  
Ronald Gould

**ORCHESTRA**

William Slocum

**ORGAN**

Ronald Gould

**OPERA**

Allan Mosher

**PIANO**

Karen Edwards  
Larry Harris  
Caroline Oltmanns  
Roman Rudnytsky  
Diane Yazvac

**STRING BASS**

Micah Howard

**THEORY**

Stephen Ausmann  
James Boyce  
Jennifer Johnstone  
Edward Largent  
Till Meyn  
Gwyneth Rollin  
Robert Rollin

**VIOLIN/VIOLA**

John Wilcox

**VOICE**

Leslie Gent  
Jennifer Jones  
Allan Mosher  
Rosemary Raridon  
C. Wade Raridon  
David Stiver  
Misook Yun

**WIND ENSEMBLE**

Stephen Gage

**2002-03 YSU Symphonic Wind Ensemble,  
Concert Band, Symphonic Band,  
University Band & Dana Chamber Winds  
CONCERTS**

## 2002

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Monday  
December 2      Symphonic Wind Ensemble Concert  
8:00 P.M., St. John's Episcopal Church  
Featuring: Dr. Ronald Gould, organ

## 2003

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Wednesday  
February 19      Chamber Winds Concert  
12:15 P.M., Butler Art Museum

Monday  
February 24      Symphonic Wind Ensemble Concert  
7:30 P.M., Raidel Auditorium  
Lakeview HS--Ken Young, Director  
Featuring: Dr. Glenn Schaff, percussion

Monday  
April 14          Concert Band Concert  
8:00 P.M., Powers Auditorium

Tuesday  
April 15          YSU Honors Convocation: Concert Band  
7:00 P.M., Kilcawley Center Chestnut Room

Wednesday  
April 16          Dana Chamber Winds  
12:15 P.M., Butler Art Museum

Wednesday  
April 16          University Band & Chamber Winds  
8:00 P.M., Kilcawley Center Chestnut Room

Monday  
April 28          Symphonic Wind Ensemble  
8:00 P.M., Old North Church of Canfield



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A black and white photograph of a man with a beard, wearing a dark jacket, playing a double bass. He is looking to the right of the frame. The background is dark.

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- Dec. 4            Ballet Western Reserve and University Theater present  
*The Moscow Ballet in The Great Russian Nutcracker*  
7:30 pm, Powers Auditorium, for more information call  
(330) 744-0264, \$
- Dec. 5            Carols & Cocoa  
3:00 pm, St. John's Episcopal Church

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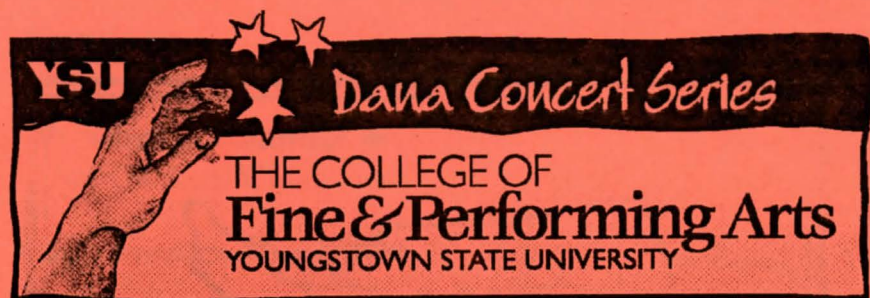
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## ***Program***

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**Oh, what a beautiful morning!** Richard Rogers  
from Musical 'Oklahoma'

**Vaga luna che inargenti** Vincenzo Bellini

Jeff Smith, Tenor  
Jessica Stauffer, Accompanist

**Till there was you** Meredith Wilson  
from Musical 'The Music Man'

**Star vicino** Salvator Rosa

Heidi Martin, Mezzo Soprano  
Jessica Stauffer, Accompanist

**Come again, sweet love** John Dowland

**Nel cor più non mi sento** Giovanni Paisiello

Donald A. Evans, Baritone  
Michael Zupscan, Accompanist

**Green Sleeves** Folk song of Britain

**Lascia ch'io pianga** George Frideric Handel  
from Opera 'Rinaldo'

Meredith Jackson, Soprano  
David Spielvogel, Accompanist

## ***Program***

---

**Sheep may safely Graze**

from Cantata No. 208

Johann Sebastian Bach

**Holding You**

Emmanuel Riggins

Emmanuel Riggins, Baritone  
Jessica Stauffer, Accompanist

**An die Musik**

Franz Schubert

**Ich liebe dich**

Ludwig van Beethoven

Sidney E. Shuler, Baritone  
Joanna Moon, Accompanist

**Weep you no more, sad fountains**

Roger Quilter

**Ridente la calma**

Wolfgang Amadeus Mozart

Pamela Kennedy, Soprano  
Joanna Moon, Accompanist

**Try to remember**

from Musical 'The Fantasticks'

Harvey Schmidt

**Toglietemi la vita ancor**

Alessandro Scarlatti

Chris Stanton, Baritone  
John V. Onufrak, Accompanist

## ***Program***

---

**Là cida rem la mano**  
from Opera 'Don Giovanni'

Wolfgang Amadeus Mozart

Duet: Sidney E. Shuler, Baritone  
Pamela Kennedy, Soprano  
Joanna Moon, Accompanist

**See, amid the winter's snow**

John Goss

### VOICE CLASS ENSEMBLE

Soprano : Christine Veneron, Marilyn Prodnick

Alto : Paula Begovich, Stephanie Dambach

Tenor : Reid Young, Robert Seebacher

Bass : Kenneth Brown, Joshua Hawkins, Micah Johnson

Director: Hyun Jin Kim

## ***Singers***

---

### **Donald A. Evans**

- Music Education, senior, Tuba
- Student Teacher of Center Area High School (PA)

### **Meredith Jackson**

- Music, freshmen
- Member of University Chorus

### **Pamela Kennedy**

- Music Education, senior, Clarinet
- Member of Wind Ensemble and Orchestra

### **Heldi Martin**

- Music Education, senior, Saxophone
- Member of Concert band, Jazz Ensemble and Jazz Combo

### **Emmanuel Riggins**

- Theory/composition, senior
- Church and Jazz Musician (singer, composer and pianist)

### **Sidney E. Shuler**

- Music Education, senior, Trumpet
- Member of Wind Ensemble

### **Jeff Smith**

- Music Education, 5th year, Trumpet
- Member of Wind Ensemble, Orchestra and Jazz Ensemble

### **Chris Stanton**

- Music Education, senior, Trombone
- Member of Jazz Ensemble 3, Trombone Ensemble and Marching Pride



THE COLLEGE OF  
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YOUNGSTOWN STATE UNIVERSITY

*presents*  
**The Leonardi Legacy Concerts**



*The Award Winning*

**Dave  
Holland  
Quintet**

**POWERS  
AUDITORIUM**  
(330) 744-0264

**8:00 pm**

**FEBRUARY  
17 & 19**



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## ***Happenings At The College Of Fine & Performing Arts***

- Jan. 15            Percussion Art Ensemble, directed by Ron Coulter  
12:15 pm, Butler Institute of American Art
- Jan. 16-18        Blackbox Production, *Praying for Rain*, by Robert Lewis  
Vaughan, Spotlight Arena Theater, 8:00 pm, Bliss Hall  
Boxoffice (330) 941-3105, \$
- Jan. 19            Blackbox Production, *Praying for Rain*, by Robert Lewis  
Vaughan, Spotlight Arena Theater, 3:00 pm, Bliss Hall,  
Boxoffice (330) 941-3105, \$

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*Presents*

*Nicholas Yoho*  
*Alto Saxophone*  
*Senior Recital*

Assisted by:  
Diane Yazvac, Piano

---

Bliss Recital Hall  
Wednesday, December 4, 2002  
8:00 p.m.



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to the soul of our culture.*

*With best wishes and support*

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Youngstown, Ohio**

## ***Program***

---

### **Sonate**

George Philipp Telemann  
(1681-1767)

- I. Siciliana
- II. Spirituoso
- III. Andante
- IV. Vivace

### **Partita in A minor BWV 1013**

J. S. Bach  
(1685-1750)

- I. Allemande
- III. Sarabande
- IV. Bourree Angloise

### **Sonate**

Paul Hindemith  
(1895-1963)

- I. Ruhig Bewegt
- II. Lebhaft
- III. Sehr Langsam
- IV. Lebhaft

The senior recital of Nicholas Yoho is presented in partial fulfillment of the requirements of the Bachelor of Music Education degree.



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***Happenings At The  
College Of Fine & Performing Arts***

- Jan. 15            Percussion Art Ensemble, directed by Ron Coulter  
12:15 pm, Butler Institute of American Art
- Jan. 16-18        Blackbox Production, *Praying for Rain*, by Robert Lewis  
Vaughan, Spotlight Arena Theater, 8:00 pm, Bliss Hall  
Boxoffice (330) 941-3105, \$
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Vaughan, Spotlight Arena Theater, 3:00 pm, Bliss Hall,  
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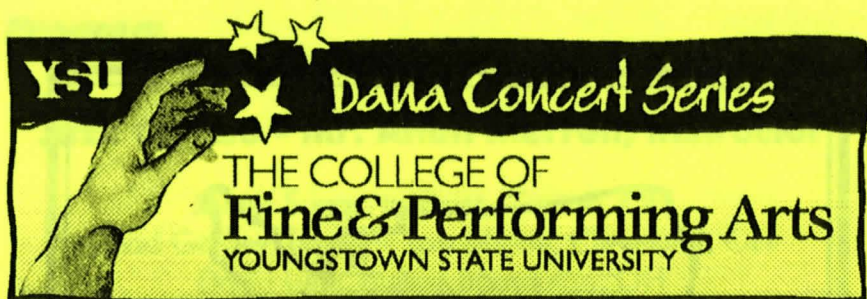
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YSU Jazz Studies Program presents

# Jazz Combos

Directors

Mr. Alton Merrell

Dr. David Morgan

---

Chestnut Room, Kilcawley Center

Wednesday, December 4, 2002

8:00 p.m.



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## ***Program***

---

### **Jazz Combo - Mr. Alton Merrell, instructor**

James Suggs, trumpet, Canton, OH

Chad Gridley, baritone saxophone, Cleveland, OH

David Lynn, guitar, Boardman, OH

Christian Dillingham, bass, Brookfield, OH

Craig Hill, drums, Liberty, OH

**Stabelmates**

Benny Golson

**Bud Powell**

Chick Corea

**My Foolish Heart**

Ned Washington & Victor Young

**The Girl From Ipanema**

Antonio Carlos Jobim

**Bauka**

Christian Dillingham

**Serenity**

Joe Henderson

## ***Program***

---

### **Jazz Combo - Dr. Dave Morgan, instructor**

Bryan Connell, tenor saxophone, Bethel Park, PA

Michael Boscarino, trombone, Cranberry, PA

Nathan Douds, vibraphone, New Castle, PA

Ron Coulter, drums, Hermitage, PA

### **Program to be selected from the following:**

<b>The Razor's Edge</b>	Dave Holland
<b>The Balance</b>	Dave Holland
<b>Herbacious</b>	Dave Holland
<b>First Snow</b>	Dave Holland
<b>Mr. B</b>	Dave Holland
<b>Looking Up</b>	Dave Holland
<b>Shadow Dance</b>	Dave Holland

# THE TONY LEONARDI JAZZ SCHOLARSHIP FUND DONORS 2002-2003 ACADEMIC YEAR

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Karl Engelhardt

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Mrs. Grace O'Connor

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Dr. Leonard Spiegel & Joy Elder

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Karl Engelhardt

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Ms. Marilyn J. Richards

Ms. Mary Alice Schaff

Mr. & Mrs. Albert A. Stent

We wish to express our gratitude to those who have generously donated to The YSU Jazz Ensemble Scholarship Fund and to the many people who have purchased the YSU All Star Alumni Jazz Ensemble CD "Celebration". If you are interested in making a donation, checks can be made payable to the Tony Leonardi Jazz Scholarship Fund and mail to:

**Youngstown State University  
Dana School of Music  
ATTN: Dr. Kent Engelhardt  
1 University Plaza  
Youngstown, Ohio 44555**

The YSU Jazz Studies Department would like to thank the following for product support:

Avedis Zildjian Cymbals, GMS Drums  
Remo Percussion, ProMark Sticks  
Universal Percussion (Tom Shelley, Owner)

We would also like to thank:

YSU Office of Equal Opportunity and Disability for providing Minority Mentorship funding

The School of Graduate Studies for providing Research Assistantship funding.

Special thanks to Jennifer Cambouris in the YSU Fine & Performing Arts Series Office.

# YSU JAZZ STUDIES CALENDAR

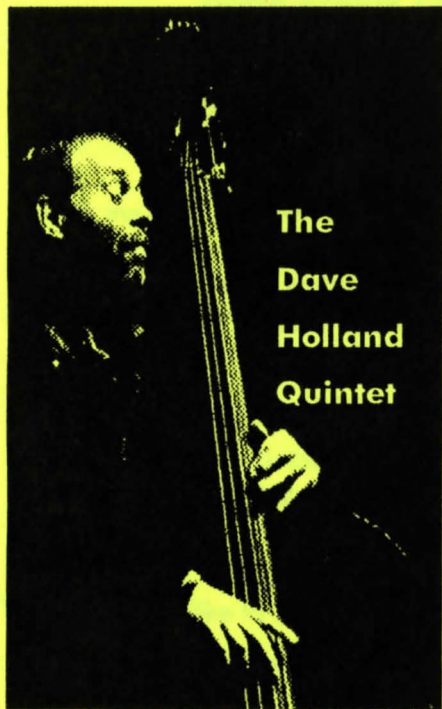
## SPRING SEMESTER 2003

---

- Jan. 23** Jazz Ensemble 1, OMEA Conv., 3:30 pm, Cleveland, OH
- Feb. 5** Jazz Combos, 12:15 pm, Butler Museum
- Feb. 17** Leonardi Legacy: Dave Holland Quintet, 8:00 pm, Powers Auditorium, \$
- Feb. 19** Dave Holland Quintet w/ Jazz Ensemble 1, 8:00 pm, Powers Auditorium, \$
- Feb. 21** Jazz Ensemble 2, Lakeland Jazz Festival, LCC, evening
- Mar. 2** Jazz Ensemble 1, Showcase, 7:00 pm, Powers Auditorium, \$
- Mar. 5** Faculty Jazz Group, 8:00 pm, Chestnut Room, Kilcawley
- Mar. 19** Jazz Combos, 12:15 pm, Butler Museum
- Apr. 14** Jazz Ensembles 1 & 2, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 21** Jazz Ensembles 3 & Combos, 8:00 pm, Chestnut Room, Kilcawley
- Apr. 30** Jazz Combos, 8 pm, Chestnut Room, Kilcawley



presents  
**Leonardi Legacy Concerts**



**The  
Dave  
Holland  
Quintet**

**TWO PERFORMANCES**

**8:00 pm**

**POWERS AUDITORIUM**

**QUINTET**

**Monday, February 17, 2003**

**QUINTET with YSU Jazz Ensemble**

**Wednesday, February 19, 2003**

**Ticket Prices**

**\$30 Patron Seating & includes reception on first night**

**\$10 Reserve Seats**

**\$5 Student Reserve Seats**

**Powers Auditorium Box Office**

**260 Federal Plaza W**

**Youngstown, OH 44503**

**(330) 744-0264**





## 2003 Butler Institute of American Art Noon Series

### January

---

- 15 Percussion Art Ensemble, directed by Ron Coulter
- 22 Program to be announced
- 29 Clarinet Studio Recital

### February

---

- 5 Jazz Combos directed by Dave Morgan
- 12 New Music Society directed by Robert Rollin
- 19 Dana Chamber Winds, directed by Stephen Gage
- 26 Dana Percussion Ensemble

### March

---

- 5 Caroline Oltmanns Piano Concert
- 19 Jazz Combos, directed by Kent Engelhardt and Alton Merrell
- 26 AMICI TRIO  
John Wilcox, violin  
Michael Gelfand, cello,  
Nancy Zipay  
De Salvo, piano

### April

---

- 2 Guitar Department Recital
- 9 Dana Saxophone Studio Recital
- 16 Chamber Winds directed by Stephen Gage
- 23 New Music Society
- 30 Clarinet Studio Recital



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### ***Happenings At The College Of Fine & Performing Arts***

- Dec. 6            Dana Brass Ensemble, directed by Robert Seebacher  
8:00 pm, Bliss Recital Hall
- Jan. 15           Percussion Art Ensemble, directed by Ron Coulter  
12:15 pm, Butler Institute of American Art
- Jan. 16-18       Blackbox Production, *Praying for Rain*, by Robert Lewis  
Vaughan, Spotlight Arena Theater, 8:00 pm, Bliss Hall  
Boxoffice (330) 941-3105, \$

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YSU



Dana Concert Series

THE COLLEGE OF

Fine & Performing Arts

YOUNGSTOWN STATE UNIVERSITY

*Dana School of Music Presents*

# Carols and Cocoa

Featuring:

Dana Chorale  
University Chorus  
Hae-Jong Lee, Director

Trombone Ensemble  
Michael Crist, Conductor

Ronald Gould, Organ

---

St. John's Episcopal Church  
Thursday, December 5, 2002  
3:00 p.m.



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Youngstown, Ohio**

## ***Program***

---

### **Fanfare for Trombones**

Andrew C. Fox

TROMBONE ENSEMBLE

### **Before the Marvel of This Night**

Carl Shalk

UNIVERSITY CHORUS

### **Inveni David**

Anton Bruckner  
Arr. Douglas Yeo

TROMBONE ENSEMBLE

### **The Virgin Mary Had a Baby Boy** Arr. Robert DeCormier

UNIVERSITY CHORUS  
Joanna Fuchs, finger cymbals

### **Silent Night**

Franz Gruber  
Arr. Paul Edwards

TROMBONE ENSEMBLE

### **African Noel**

Andre Thomas

UNIVERSITY CHORUS  
Joanna Fuchs, tambourine  
Priscilla Maynard, congas

## ***Program***

---

### **Toccata**

Girolamo Frescobaldi  
Arr. Vern Kagarice

TROMBONE ENSEMBLE

### **Fum, Fum, Fum**

Arr. Shaw-Parker

DANA CHORALE

### **Ain't a That Good News!**

Traditional  
Arr. S. M. Damon

TROMBONE ENSEMBLE

### **A Ceremony of Carols**

Benjamin Britten

3. *There Is No Rose*

6. *This Little Babe*

DANA CHORALE

### **Rudolph the Red-Nosed Reindeer**

Arr. Michael Boscarino

TROMBONE ENSEMBLE

### **Sussex Carol**

Arr. Dale Wood

DANA CHORALE



## ***Program***

---

**Trombone Holiday**

Arr. Matt Horzempa

TROMBONE ENSEMBLE

**We Wish You a Merry Christmas**

Arr. John Rutter

DANA CHORALE

**Have Yourself a Merry Little Christmas**

Arr. Vern Kagarice

TROMBONE ENSEMBLE

## **Sing Along**

---

**O Come All Ye Faithful**

Latin Hymn, 17<sup>th</sup> Century

**Hark the Herald Angels Sing**

Felix Mendelssohn

**Jingle Bells**

J. Pierpont

## Sing Along

---

### **O Come All Ye Faithful**

Latin Hymn, 17<sup>th</sup> Century

O come, all ye faithful, joyful and triumphant,  
O come ye, o come ye to Bethlehem!  
Come and behold him, born the King of angels;  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

Sing, choirs of angels, sing in exultation!  
O sing, all ye citizens of heaven above:  
"Glory to God, all glory in the highest";  
O come, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

### **Hark the Herald Angels Sing**

Felix Mendelssohn

Hark! The herald angels sing, "Glory to the newborn King:"  
peace on earth, and mercy mild, God and sinners reconciled!  
Joyful, all ye nations, rise, join the triumph of the skies;  
With th'angelic host proclaim, "Christ is born in Bethlehem!"  
Hark! The herald angels sing, "Glory to the newborn King."

Christ, by highest heaven adored, Christ, the everlasting Lord,  
Late in time behold him come, offspring of the Virgin's womb:  
veiled in flesh the Godhead see; hail th'incarnate Deity,  
pleased as man with us to dwell, Jesus, our Emmanuel.  
Hark! The herald angels sing, "Glory to the newborn King."

## Sing Along

---

### Jingle Bells

J. Pierpont

Dashing through the snow, in a one-horse open sleigh,  
Over the fields we go, laughing all the way.  
Bells on bob-tails ring, making spirits bright,  
What fun it is to ride and sing a sleighing song tonight.

### CHORUS

Jingle bells, jingle bells, jingle all the way!  
O what fun it is to ride in a one-horse open sleigh.  
Jingle bells, jingle bells, jingle all the way!  
O what fun it is to ride in a one-horse open sleigh.

A day or two ago, I thought I'd take a ride  
And soon Miss Fanny Bright, was seated by my side;  
The horse was lean and lank, misfortune seemed his lot;  
He got into a drifted bank and we got upstot  
(Chorus)

## Michael Crist, Trombone Conductor

---



Professor Crist has been a member of the Dana School of Music faculty since 1983. His responsibilities at Dana include applied trombone, assistant band director and numerous classes. Prior to Youngstown State, Mr. Crist taught public school in upstate New York. Mr. Crist's degrees include a

B.M. and B.M.E. from Ithaca College, New York and M.M. in trombone performance from Youngstown State University. Mr. Crist received a Ph.D. in music education from Kent State University in 1998.

His trombone teachers include; Frank Brown, William Harris, Bruce Burritt, Charles Dalkert, Allen Ostrander, Vern Kagarice and James Desano. Mr. Crist is principal trombone with the Youngstown Symphony and Warren Chamber Orchestra. He has also performed with the Tri-Cities Opera, Binghamton Symphony, Broome County (NY) Pops Orchestra and the Cleveland Opera Orchestra. Mr. Crist is a member of the Dana Faculty Brass Quintet, which recently released the Quintet's first CD, *Apocalypse*. Mr. Crist recently released his own CD, *What to Do*.

## Ronald Gould, Organ

---



**Ronald Gould** received the bachelor of music degree from North Central College, Naperville, Illinois, and both a master's and doctor's degrees from the School of Sacred Music, Union Theological Seminary, New York, NY. His organ teachers have included Hugh Porter, Alec Wyton, and Vernon DeTar. He holds the rank of Associate in the American Guild of Organists and serves as National Councillor for Education for that organization. Since 1960 he has served as Professor of

Organ and Music History at the Dana School of Music, YSU, and as Organist-Choirmaster at St. John's Episcopal Church, Youngstown, where he is also music director for the annual Boar's Head and Yule Log Festival. He is also organist for the Youngstown Symphony and Warren Chamber Orchestra. From 1980-1985 he was the conductor of the Youngstown Symphony Opera Chorus. With assistance of a grant from the Ohio Arts Council, he founded Youngstown Musica Sacra, an ensemble which specializes in the performance of sacred choral/orchestral literature in concert and in liturgical presentations.

Dr. Gould was the recipient of a Danforth Foundation Teacher's Grant in 1966 and 1967, during which time he completed his doctoral residency requirements. YSU named him a Charles E. and Caroline H. Watson Distinguished Professor in 1973. In the spring of 1989, he and Daniel Laginya, Director of Music at St. Columba Cathedral, Youngstown, conducted a Youngstown Musica Sacra tour of Italy which included liturgies and concerts at St. Peter's and St. Andrea della Valle in Rome and at St. Francis, Assisi. During the spring quarter of 2000, Dr. Gould was artist-in-residence and an exchange professor at the State Conservatory, St. Petersburg, Russia, where he lectured, concertized, and conducted master classes in organ performance. Dr. Gould is active in many professional societies and organizations and concertizes as organist, tenor soloist, and choral clinician. He serves as organ consultant to various churches, schools, and arts organizations.


## Hae-Jong Lee, Choral Conductor

---



**Hae-Jong Lee**, a native of South Korea, has served as Manager and Assistant Conductor of the Seoul Motet Choir, one of the most active professional choirs in Korea. He has directed church choirs, high school choirs, college choirs, and community choirs in Korea and the United States. At the university of Illinois he directed the University of Illinois Chorus and

served as the chorus master of three opera productions. He earned his Bachelor of Music degree from Seoul National University and his Master of Music degree from Westminster Choir College. Currently, he is pursuing doctoral studies in choral conducting at the University of Illinois. He has been Minister of Music at the University Place Christian Church in Champaign, IL since 1997. He joined the Dana School of Music as director of choral activities in 2002.



**Trombone Ensemble  
Personnel**

Joe Audino	Carl Newyear
Mark Awad	John Shanks
Michael Boscarino	Michael Shevock
Brenna Foster	Christopher Stanton
Scott Guthrie	Christopher Stone
Matt Horzempa	Robert Traugh
Christopher Houser	John Yoder
Paul Kish	Michael Zupcsan
Doug Kost	

## **About the Dana Trombone Ensemble**

The Dana Trombone Ensemble is designed as a chamber performing ensemble. The Ensemble performs concerts both on and off campus to afford trombone players at Youngstown State University an opportunity to discover chamber music composed for the trombone. The Ensemble is dedicated to promoting new music for the trombone ensemble. The Dana Trombone Ensemble is open to all students in the University who are qualified to perform on the trombone.

**University Chorus  
Personnel**

**Soprano**

Raquel Bair  
Samantha Bellon  
Amanda Crago  
Elizabeth Crew  
Heidi Davis  
Kelly Downs  
Anne Dull  
Laura Fedina  
Jacqueline Genovese  
Rachel Hurd  
Dabbie Jacobson  
Paula Jones  
Shannon Kennedy  
Amy Liggett  
Meg Martin  
Laura Myers  
Cheeri Nettles  
Charity Pappas  
Katherine Williams

**Tenor**

Michael Edwards  
Anthony Lee  
Trevor Lenhart  
Nathan Plaskett  
Austin Robinson  
Adam Zagotti

**Alto**

Dwendolyn Alexander  
Kelly Barnes  
Stephanie Dechant  
Kathleen Gleen  
Pamela Hansley  
Meredith Jackson  
Anna Kohler  
Nicole Peterson  
Jessica Rek  
Rosa Rodriguez  
Samantha Schidemantle  
Christin Vimmerstedt  
Christie Vogel  
Megan Wallace  
Gina Zappa

**Bass**

Micah Anderson  
Jeff Appod  
Aaron Bunfill  
Bill Frichtel  
Jason Madeline  
William Page  
Max Pivik  
David Spielvogel  
Jabin Williamson

**Dana Chorale  
Personnel**

**Soprano**

Laura Barba  
Pamela Bellanca  
Amanda Bracken  
Kym Carbone  
Ann Clabaugh  
Heidi Davis  
Ruth Mosher  
Rachel Snyder  
Miranda Walker

**Tenor**

Josh Davidson  
David Keen  
Adam Zagotti

**Alto**

Ariel Benes  
Randi Harding  
Ellen Hurd  
Kelly Hutchinson  
Brianne Kochunas  
Amy LaLama  
Amy Liggett  
Sarah Milligan  
Megan Wallace

**Bass**

Matt Coonrod  
Hyun-jin Kim  
Frank McCauley  
John McCormick  
David Rehs



**AUDITION ANNOUNCEMENT  
DANA SCHOOL OF MUSIC  
CHORAL ENSEMBLES**

**AUDITION for Dana Chorale**

---

Dana Chorale is looking for advanced level singers for Spring, 2003. (Especially needed tenors and basses.) Dana Chorale is open to all campus community including all faculty, students, and community people. Dana Chorale rehearses regularly at 12:00-12:50pm, Monday through Thursday in the Bliss Recital Hall. Dana Chorale performs the finest repertoire from all periods of music history.

**PLACEMENT for University Chorus**

---

University Chorus is looking for all level singers for Spring 2003. (Beginners are welcome!) University Chorus is open to all campus community including all faculty, students, and community people. University Chorus rehearses regularly at 11:00-11:50am, Monday through Thursday in the Bliss Recital Hall.

\*\*The audition and placement will consist of a solo singing (prepare *My Country Tis of Thee*) and brief sight-singing. If you need more information, call 330-941-3799 or e-mail (hlee.01@ysu.edu) to professor Hae-Jong Lee, Director of Choral Activities. Ongoing auditions for both choirs with individual appointment will be available until beginning of Spring semester.



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- Jan. 16-18        Blackbox Production, *Praying for Rain*, by Robert Lewis  
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*Dana School of Music Presents*

*Eduardo Mandujano-Aguilar*  
*Junior Flute Recital*

Assisted by:  
Marcellene Hawk, Piano

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Bliss Recital Hall  
Saturday, December 7, 2002  
5:30 p.m.



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## **Program**

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### **Concerto No. 7 in E minor for Flute and Piano (1787)**

François Devienne  
(1759-1803)

I. Allegro

### **Tango Etudes for Solo Flute (1986)**

Astor Piazzolla  
(1921-1992)

IV. Lento-Meditativo

III. Molto marcato e energico

### **Sonata for Flute and Piano in D, Opus 94 (1942-1943)**

Sergei Prokofiev  
(1891-1953)

I. Moderato

II. Scherzo

III. Andante

IV. Allegro con brio

The junior recital of Eduardo Mandujano-Aguilar is presented in partial fulfillment of the requirements of the Bachelor of Music degree with flute emphasis.

## Program Notes

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### **Concerto No. 7 in E minor for Flute and Piano (1787)**

I. Allegro

François Devienne  
(1759-1803)

François Devienne was born in *Joinville, Haute-Marne, France*, on 31 January 1759 and died in Paris, France, on 5 September 1803. Devienne was one of the founders of the Paris Conservatoire. Although a contemporary of Mozart, Devienne lived in a revolutionary place and time, and his passionate, even heroic music has more in common with Beethoven than with the earlier Classical masters. Parisian audiences loved music with plenty of fire and drama. So it comes as no surprise that Devienne's flute concerto begins with a vigorous theme in e minor. There is a feeling of determination in the way music keeps a tight grip on the key of E, even during a new, contrasting theme in the major, during which the soloist discreetly slips in. As the soloist at last steps into the spotlight with a new theme, the music suddenly becomes more lyrical. The movement develops a warmth, grace, brilliance and unpredictability. By the movement's end the flute has caught fire too, and flute and accompaniment chase each other to a sizzling finish.

### **Tango Etudes for Solo Flute (1986)**

IV. Lento-Meditativo

III. Molto marcato e energico

Astor Piazzolla  
(1921-1992)

Astor Piazzolla was born in *Mar del Plata, Argentina* on March 11, 1921 and died in Buenos Aires, Argentina on July 4, 1992. He lived in New York and was heavily influenced by jazz, tango and classical music. Piazzolla was a master *bandoneón* player. The turning point for Piazzolla came when he traveled to Europe



---

in the 1950s to study conducting with Hermann Scherchen, and met Nadia Boulanger, the famous teacher of composition in *Fontainebleau*. She showed him that his identity was not in intellectual music but in the tango, spiced with a touch of classical style and jazz, and molded by his own intuitive sense. Back in Buenos Aires he formed his first octet playing only his own music, the new tango. International recognition came to him from the 1960s until his death. The *Etudes for Solo Flute* were written for Belgian flutist Marc Grauwels in 1986. Grauwels collaborated with Piazzolla on numerous occasions after French composer and jazz pianist Claude Bolling introduced them.

### **Sonata for Flute and Piano in D, Opus 94 (1942-1943)**

- I. Moderato
- II. Scherzo
- III. Andante
- IV. Allegro con brio

Sergei Prokofiev  
(1891-1953)

Sergei Prokofiev was born on April 23, 1891 in the village of *Sontsovka* in the Donets region of Ukraine and died in Moscow on March 5, 1953. Like so many other composers who have left a mark on musical evolution, Sergei Prokofiev was a child prodigy. His mother was a fine amateur musician who gave her only child his early training. Later, at the St. Petersburg Conservatory, he bridled at the discipline imposed on him, but he emerged a finished composer and an excellent pianist. After the Soviet Revolution he departed for the United States and eventually settled in France. By the late 1920s he had become an international celebrity. The *Flute and Piano Sonata* was composed in *Alma-Ata* in Kazakhstan. It was premiered in

---

Moscow on December 7, 1943 by flutist Nikolai Kharkhovsky and pianist Sviatoslav Richter. Soon afterwards, violinist David Oistrakh asked Prokofiev to arrange the sonata for violin and piano. The opening *Moderato* is perfectly conceived for flute and piano with two lyrical main themes so much at ease on their introduction by the flute that it is difficult to imagine them on any other instrument. The *Scherzo* is a characteristic example of that particular kind of movement conforming to a regular ternary pattern with a capriciously exotic middle section, clearly inspired by the flute's linear flexibility, and brilliant outer section inspired by its agility. The short *Andante* is an expressive romance conceived for the most part in terms of the intimate sound of the flute in its lower register. If any of the four movements might be thought to require the resources of the violin it is the last, which is not only more complex in design but also more dramatic than any of the others. The explosive opening theme is no more beyond the powers of the flute however, than the delicately nostalgic episode which intervenes before a resumption of the opening activity and a coda that calls for everything it can give to match the piano in exuberant figuration and celebratory color.

#### References:

Pittsburgh Symphony Orchestra Program Notes, February 2000.

James Galway. *Hommage a Rampal* Program Notes, February 1999.

Astor Piazzolla. *Tango Etudes* Biography, 1987.

[www.prokofiev.org](http://www.prokofiev.org)

Emmanuel Pahud. Prokofiev, Debussy, Ravel. Program Notes, 2000.

Peter-Lukas Graf. *Classics for the Flute* Program Notes, 1992

## **Eduardo Mandujano-Aguilar, flute**

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A native of Mexico City, Mexico; Eduardo began studying the flute at age 16 with Roxana Lara. He was also a member of the *Orquesta Juvenil Santa Cecilia* and soloed with them on numerous occasions. His work with the orchestra earned him a full scholarship from the Mexican government to study abroad at Youngstown State University. Eduardo is currently a senior flute performance major and has studied with Nancy Andrew and Kathryn Thomas Umble. He has performed in many masterclasses and for William Bennett and James Galway. Other coaches include Marcellene Hawk and Walter Mayhall. Last year Eduardo gave a masterclass to his former peers at the *Instituto Nacional de Bellas Artes* in Mexico and performed with renowned pianist Marta Wilemowska. He was also invited to perform with the *Filarmónica de Querétaro*. Eduardo is a staff member of the Warren Junior Military Band and will be the featured soloist in the Annual Fall Concert. Next summer Eduardo will study with Jonathan Snowden in London.



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*Presents*

*Heidi Martin*  
*Senior Saxophone*  
*Recital*

Assisted by:  
Diane Yazvac, Piano

---

Bliss Recital Hall  
Saturday, December 7, 2002  
7:00 p.m.



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**Music is your own experience, your own thoughts,  
your wisdom. If you don't live it, it won't come out of  
your horn. They teach you there's a boundary line to  
music. But man, there's no boundary line to art.**

**Charlie Parker**

**Music expresses that which cannot be put into words  
and that which cannot remain silent.**

**Victor Hugo**

**What is best in music is not to be found in the notes.**

**Gustav Mahler**

## ***Program***

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### **Diversion**

Bernhard Heiden  
(1910-2000)

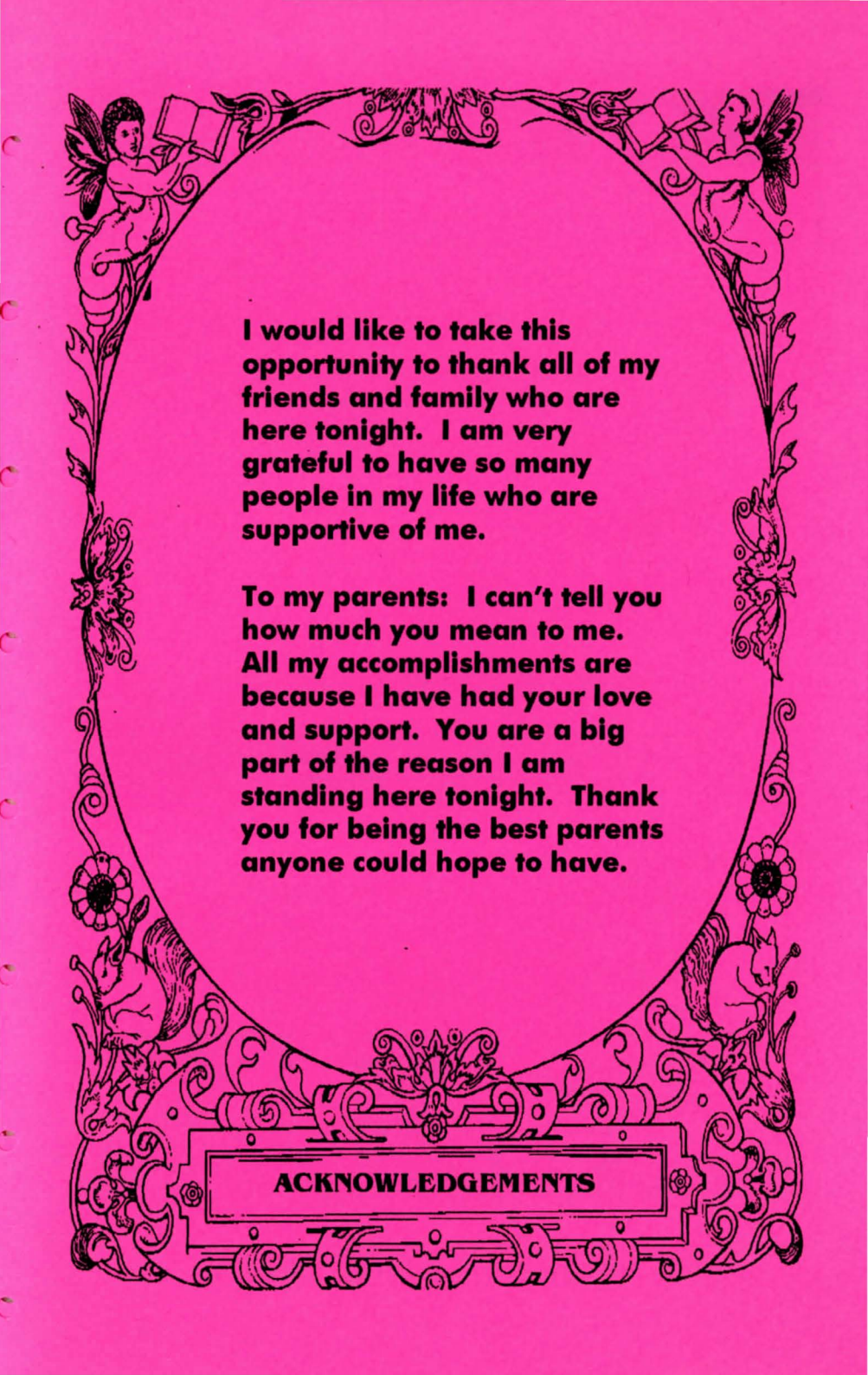
### **A Ruckert Song**

Gustav Mauler  
(1860-1911)  
Arr. Hemke

### **Tableux de Provence**

Paule Maurice  
(1910-1967)

The senior recital of Heidi Martin is presented in partial fulfillment of the requirements of the Bachelor of Music in Education.



**I would like to take this opportunity to thank all of my friends and family who are here tonight. I am very grateful to have so many people in my life who are supportive of me.**

**To my parents: I can't tell you how much you mean to me. All my accomplishments are because I have had your love and support. You are a big part of the reason I am standing here tonight. Thank you for being the best parents anyone could hope to have.**

**ACKNOWLEDGEMENTS**



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*Presents*

**Durk Hutmacher**  
**Senior Saxophone**  
**Recital**

Assisted by:

Diane Yazvac, Piano

Allen Cordingley, Soprano Saxophone

O. Angel Negrin, Alto Saxophone

Greg Pflugh, Tenor Saxophone

---

Bliss Recital Hall  
Saturday, December 7, 2002  
8:30 p.m.



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## ***Program***

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**Fantasie No. 2**

George Philipp Telemann  
(1681-1767)

**Élegie et Rondeau**

Karel Husa  
(b. 1921)

**Earth Shaker**

Christopher Scinto  
(b. 1974)

**~ Intermission ~**

**Sonatine**

Alexandre Tansman  
(1897-1986)

**Quatuor pour Saxophones**

Alfred Desenclos  
(1912-1971)

**July**

Michael Torke  
(b. 1961)

The senior recital of Durk Hutmacher is presented in partial fulfillment of the requirements of the Bachelor of Music degree with Saxophone Performance emphasis.



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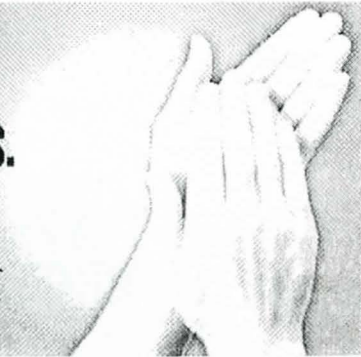


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## Senior Recital

# *Brenna Foster* *Trombone*

Assisted By:

Mary Ann Bush, piano  
Chad May, trumpet  
Jeff Smith, trumpet  
Rob Seebacher, french horn  
Everett Beeman, tuba

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Bliss Hall Room 3139  
Monday, December 9, 2002  
6:00 p.m.



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# Program

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## **Suite II**

J. S. Bach  
(1685 – 1750)

Prelude

Allemande

Courante

Sarabande

Minuetto I

Minuetto II

Gigue

## **Sonatine pour Trombone et Piano**

Jacques Casterede  
(1926-2000)

- I. Allegro Vivo
- II. Andante Sostenuto
- III. Allegro

# Program

---

## **Fantasia per trombone**

Frigyes Hidas  
(1928 - )

## **Quintet #1**

Victor Ewald  
(1860 -1935)

- I. Moderato
- II. Adagio non trappo lento
- III. Allegro Moderato

Chad May, trumpet  
Jeff Smith, trumpet  
Rob Seebacher, french horn  
Everett Beeman, tuba

## **Concerto**

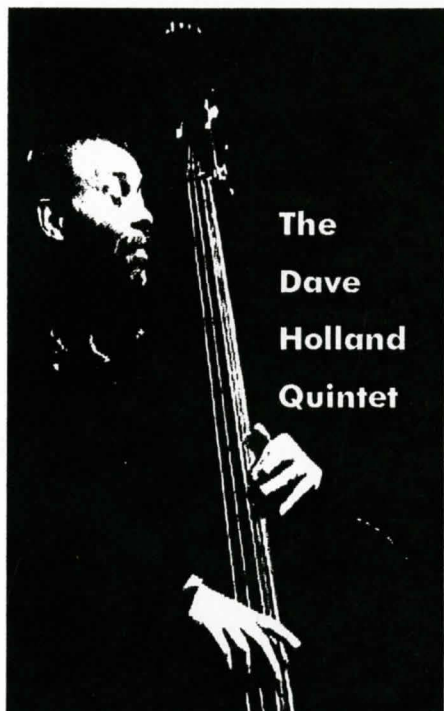
Friedebald Gratte

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**8:00 pm**

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**Monday, February 17, 2003**

**QUINTET with YSU Jazz Ensemble**

**Wednesday, February 19, 2003**

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THE COLLEGE OF  
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YOUNGSTOWN STATE UNIVERSITY

Senior Recital

*Lori Taylor*  
*French Horn*

Assisted By:

Kathy Miller, Piano

Bliss Recital Hall  
Monday, December 9, 2002  
7:30 p.m.



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# Program

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## **Intermezzo, Opus 35, No. 11**

Reinhold Glière  
(1875 – 1956)

## **En Foret**

Eugène Bozza  
(1905 – 1991)

## **Sonata for Horn and Piano**

Paul Hindemith  
(1895 – 1963)

- I. Mässig bewegt
- II. Ruhig bewegt
- III. Lebhaft-Langsam-Wie vorher

The senior recital of Lori Taylor is presented in partial fulfillment of the requirements of the Bachelor of Music Performance, trombone emphasis.



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Dana Concert Series

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Presents

Jazz Piano Recital

# Alton Merrell

Featuring Compositions By:

McCoy Tyner

Chick Corea

Bud Powell

Alton Merrell

---

Bliss Hall, Room 2222

Monday, December 9, 2002

6:00 p.m.



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Four By Five

Alton Merrell

Alton Merrell, piano  
Dr. Steve Morgan, bass  
Nathan Davis, drums

Music is the only language which can transcend words and transport its listeners into the mind and heart of the performance.

-Alton Merrell

Alton Merrell, piano  
Dr. Steve Morgan, bass  
Nathan Davis, drums

Alton Merrell

In The Mountains

Alton Merrell, piano  
Bryan Connell, saxophone  
Bryan Connell, saxophone

It Could Happen To You

Alton Merrell

Alton Merrell, piano

# Program

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**Celia**

**Bud Powell**

Alton Merrell, piano

**Bouncing With Bud**

**Bud Powell**

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums

**In The Meantime**

**Alton Merrell**

Alton Merrell, piano  
Bryan Connell, soprano saxophone

---

**Four By Five**

Alfred McCoy Tyner

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums  
Bryan Connell, tenor saxophone

**Amazing Grace**

John Newton  
Arr. by Alton Merrell

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums

**It Could Happen To You**

Burke - Van Heusen

Alton Merrell, piano

---

**Selah**

Alton Merrell

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums

**Spain**

Chick Corea

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums  
Chad Gridley, flute

**Passion Dance**

Alfred McCoy Tyner

Alton Merrell, piano  
Dr. Dave Morgan, bass  
Nathan Douds, drums  
Bryan Connell, tenor saxophone  
James Suggs, trumpet



## Alton Merrell

---



Alton Merrell, Jr., pianist, educator, producer, songwriter and composer, is a Warren native. He graduated from Howland High School with honors in 1994 and continued his education at Youngstown State University. From 1994 to 1996, he majored in Electrical Engineering while working as an intern engineer at Delphi Packard Electric Systems in Warren. Due to his deep

seated passion and gift for music, he changed majors in 1996 and began pursuing a B.M. in Music Education with an emphasis in Jazz and Classical Piano. He graduated *Cum Laude* in the winter of 2000. Presently, Mr. Merrell is pursuing a M.M. in Jazz Piano Performance at YSU, with a completion date of December 15, 2002. As a teaching assistant, Alton instructs applied jazz and classical piano, jazz keyboard, and jazz combo. Alton also serves presently as Music Director at the New Jerusalem Fellowship Church in Warren, OH where the Rev. Alton Merrell, Sr. is pastor.

Alton has received numerous honors including: quintet member of the *Cultural Exchange Jazz Group* performing in Beijing, China (2002), *Who's Who Among America's High School and College Students*; *Dean's List*, member of the *Alpha Kappa Mu Honor Society*; featured pianist in classical and jazz genres at the *Dana School of Music Showcase Concert*, *Tri-C Jazz Festival Special Performance Citation* from city of Warren's probate Judge Thomas Swift and the International Association of Jazz

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BEAT magazine student music awards, featured soloist at the Warren City Schools General Convocation (1999), and recipient of Founces M. Luley Music Scholarship, The Dana School of Music Scholarship and the YSU Minority Foundation Scholarship. Alton is also the producer, arranger, and principle songwriter of the forthcoming hit CD "He Can Do It" featuring "The New Jerusalem Fellowship Gospel Choir".

Alton has performed with gospel artist Donnie McKlurkin, LaShunn Pace, Rev. Timothy Wright, and David Ivy. He has also been seen several times on the nationally televised Bobby Jones Gospel show in Nashville, TN. Mr. Merrell has also performed with jazz artists: Slide Hampton, James Moody, Maria Schneider, Kenny Burrell, Billy Pierce, Conrad Herwig, Leslie Lewis, Frank Foster, and Jim Rupp. He has also been a member and soloist with, the Cleveland Jazz Orchestra, the Warren Philharmonic Orchestra, and the Intercollegiate All-Star Jazz Ensemble.

# Thank You's

First and foremost, I thank God for the gift of music He has given me. It has been my endeavor to perfect the gift and give it back to Him for His glory.

## To:

My wife Kimberly, thank you for your support, encouragement, prayers, and musical critiques. I couldn't have done this without you!

My mom and dad, thank you for your encouragement when I first started playing the piano. You bought me my first, second, and third keyboard. You took me back and forth to practices, engagements, and concerts. Without the both of you, I wouldn't be playing this recital today.

Tony Leonardi, thank you for believing in me and giving me great opportunities to grow as a musician in the jazz studies department at YSU. You may be gone, but your passion, dedication, and high musical standard you poured into me, lives today.

Kent Engelhardt, thanks for believing in me. You're not only a great teacher, but a great friend.

Jim Garber, thanks for introducing me to the jazz studies department at YSU as well as teaching me the fundamentals of classical piano.

Chip Stephens and Dan Wall, you both have been a great inspiration to me. Thank you for your insights.

Dr. Dave Morgan, Nathan Douds, Brian Connell, James Suggs, and Chad Gridley: it's been a pleasure playing with all of you. You all are awesome musicians!

Last and not least, to each one of you that came to this recital. Thank you for your support!



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## **Happenings At The College Of Fine & Performing Arts**

- Jan. 15            Percussion Art Ensemble, directed by Ron Coulter  
                         12:15 pm, Butler Institute of American Art
- Jan. 16-18        Blackbox Production, *Praying for Rain*, by Robert Lewis  
                         Vaughan, Spotlight Arena Theater, 8:00 pm, Bliss Hall  
                         Boxoffice (330) 941-3105, \$

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Dana Concert Series

THE COLLEGE OF  
**Fine & Performing Arts**  
YOUNGSTOWN STATE UNIVERSITY

*presents*

**Calm, Fitter, Happier:  
an objective leap into  
the music of Radiohead**

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Spotlight Arena Theater  
Wednesday, December 11, 2002  
8:00 p.m.



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to the soul of our culture.*

*With best wishes and support*

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# ***Program***

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## **No Surprises**

Arranged by Justin Endler

Nathan Douds, Bryan Connell, Justin Endler, and Ian White

## **Packt Like Sardines in a Crushd Tin Box**

Arranged by Nathan Douds

### THE PERCUSSION ART ENSEMBLE

Ron Coulter  
Nathan Douds  
Craig Hill  
Adam Mamula

## **Climbing Up the Walls**

Arranged by Kristen Mather

### THE MATHER QUARTET

Powers Auditorium  
260 Federal Street  
Youngstown, OH 44503  
(330) 744-0254

**Lucky**

Arranged by Nathan Douds and Justin Endler

Nathan Douds and Justin Endler

**Like Spinning Plates**

Arranged by Justin Endler

Allan Cordingley, Nathan Douds  
Ron Coulter, and Dr. Dave Morgan

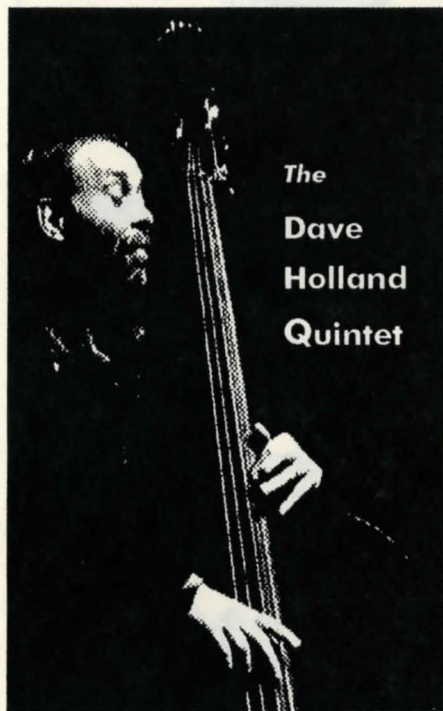
**Exit Music (For a Film)**

Arranged by Bryan Connell

Bryan Connell, Alton Merrell  
Christian Dillingham, and Nathan Douds



presents  
**Leonardi Legacy Concerts**



*The*  
**Dave  
Holland  
Quintet**

**TWO PERFORMANCES**

**8:00 pm**

**POWERS AUDITORIUM**

**QUINTET**

**Monday, February 17, 2003**

**QUINTET with YSU Jazz Ensemble**

**Wednesday, February 19, 2003**

**Ticket Prices**

**\$30 Patron Seating & includes reception on first night**

**\$10 Reserve Seats**

**\$5 Student Reserve Seats**

**Powers Auditorium Box Office**

**260 Federal Plaza W**

**Youngstown, OH 44503**

**(330) 744-0264**



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Vaughan, Spotlight Arena Theater, 8:00 pm, Bliss Hall  
Boxoffice (330) 941-3105, \$
- Jan. 19 Blackbox Production, *Praying for Rain*, by Robert Lewis  
Vaughan, Spotlight Arena Theater, 3:00 pm, Bliss Hall,  
Boxoffice (330) 941-3105, \$

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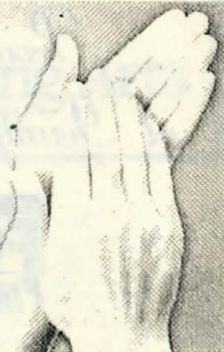


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